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SPEECH  
*for the*  
CLASSROOM TEACHER  
*Third Edition*

*by*  
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TO  
DEAN EMERITUS JOHN W. WITHERS  
IN  
APPRECIATION

THEN SAID A TEACHER, Speak to us of Teaching

And he said

No man can reveal to you aught but that which already lies half asleep in the dawning of your knowledge

The teacher who walks in the shadow of the temple among his followers gives not of his wisdom but rather of his faith and his lovingness

If he is indeed wise he does not bid you enter the house of his wisdom but rather leads you to the threshold of your own mind

The astronomer may speak to you of his understanding of space, but he cannot give you his understanding

The musician may sing to you of the rhythm which is in all space but he cannot give you the ear which arrests the rhythm nor the voice that echoes it

And he who is versed in the science of numbers can tell of the regions of weight and measure but he cannot conduct you thither

For the vision of one man lends not its wings to another man

And even as each one of you stands alone in God's knowledge, so must each one of you be alone in his knowledge of God and in his understanding of the earth

—KAHLIL GIBRAN



## Preface

That this is a "talking" age, no one will deny. As a result of technological advances in radio, television, and recording, man has become increasingly dependent on the spoken word. There is practically no aspect of modern life—international, national, or local—that is not presented on television or radio, mentioned by a public speaker, or discussed in a formal or informal meeting.

Good speech is increasingly required in many careers and professions, but in none is it more important than in teaching. Fundamentally, the problem for the teacher has not changed. His voice and speech have always been his most potent tools. Knowledge of subject matter is of little value without the ability to communicate. What has happened, however, is that the increased emphasis on the spoken word has focused attention more sharply than ever before on the quality of the teacher's voice and speech.

Less than half a century ago, students were restricted to hearing predominantly the speech of their own geographic areas. Even a cursory glance at the number of radio and television sets in this country indicates that such restriction no longer holds. With motion pictures, radio, and television within reach of a large percentage of the population, everyone is now exposed to a wide variety of speech patterns, many of which are good. Students may now compare the speech of other parts of the English-speaking world with that of their own neighborhoods. The teacher must not fall short of the standards to which children are exposed in other media of communication.

This book sets forth the most pressing problems of the classroom teacher with regard to speech, describes the mechanism of speech, stresses the value of a scientific approach to language, analyzes the sounds of English, discusses the problems of oral interpretation and dramatics which most frequently confront the teacher, describes newer methods of group discussion, discusses speech pathology, including functional, organic and emotional speech disorders with suggestions for corrective procedures, presents practical problems in speech for all teachers, and contains extensive exercise material, bibliographies and a wide variety of selections for oral interpretation.

As part of his professional training, every teacher should develop a philosophy concerning the place of speech in his professional life. He should not limit his attention and effort to his own personal improvement in speech. He should be able to recognize superior speech and to advise students about curricular and extra curricular activities for enrichment of their speech. He should be able to recognize the more obvious speech defects in his students. Although he need not be an expert speech correctionist, he should know when the services of one are needed and he should be able to supplement the work of the correctionist when necessary. He should know, also, the importance of a sympathetic attitude toward the speech defective, whose problems are manifold in a world that places a premium on conformity.

This book is designed not only to help students in schools of education but also to serve as an aid to teachers in service, especially where the speech arts are involved. It offers a basic and comprehensive treatment of the fundamentals of speech.

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# Table of Contents

	PAGE
EXCERPT FROM "THE PROPHET"	V
PREFACE	VII
ACKNOWLEDGMENTS	IX

## Part I

### THE PROBLEM

CHAPTER		
1	THE ROLE OF SPEECH IN TEACHING	3
	Imitation	4
	Environmental aspects of teaching	5
	Communication aspects	6
	Semantic aspects	6
	Artistic aspects	10
	Personal speech problems	11
	The responsibility of the teacher	11
	Problems	12
	Voice and Speech Check List	13
	Bibliography	15

## Part II

### THE SPEECH MECHANISM

2	PHYSIOLOGY OF THE ORGANS OF SPEECH AND HEARING	21
	The anatomy of the ear	21
	Impairment of hearing	23
	Terminology of impaired hearing	24

CHAPTER	PAGE
2	PHYSIOLOGY OF THE ORGANS OF SPEECH AND HEARING ( <i>continued</i> )
	Hearing impairment in the classroom 21
	The speech organs 23
	Respiration 26
	The nose 26
	The nasal accessory sinuses 27
	The mouth 27
	The palate 27
	The tonsils 28
	The epiglottis 28
	The tongue 28
	The hyoid bone 28
	The pharynx 29
	The larynx 29
	The vocal cords 30
	The trachea 31
	The bronchi 31
	The lungs 32
	The thorax 32
	The diaphragm 32
	Summary 33
	Problems 40
	Bibliography 41
3	TRAINING THE VOICE 43
	Importance of relaxation in voice production 44
	Posture 45
	Exercises for Relaxing the Body 46
	Breathing for speech 47
	Inhalation and exhalation 47
	Exercises for Breathing 48
	Supporting the tone 49
	Exercises for Supporting Tone 50
	Characteristics of voice 51
	Pitch 51
	Exercises for Pitch 52
	Energy or volume 54
	Exercises for Volume 54
	Rate 56

CHAPTER	PAGE
3 TRAINING THE VOICE ( <i>continued</i> )	
Exercises for Improving Rate	57
Quality or timbre	59
Classification of tone	60
Exercises for Variety in Tone	60
Bibliography	62
4 ARTICULATION	64
Exercises for Relaxing the Jaw	64
Exercises for Increasing the Flexibility of the Lips	65
Exercises for Increasing the Flexibility of the Tongue	66
Exercises for the alate	69
Bibliography	71

## Part III

## THE SCIENTIFIC STUDY OF LANGUAGE

5 PHONETIC APPROACH TO THE STUDY OF LANGUAGE	75
Ways of learning a spoken language	75
Causes of phonetic inconsistency	76
Effect of printing	78
Diacritical markings	79
Alphabets preceding the phonetic alphabet	80
Basis of the phonetic alphabet	80
Names of letters versus sounds	82
Real words and book words	82
Processes involved in phonetic training	83
Narrow and broad transcription	83
Phonetic Alphabet	86
Bibliography	88
6 ENGLISH SOUNDS IN CONNECTED SPEECH	92
Strong and weak forms	92
Significance of weak forms	93
Contractions	93

CHAPTER	PAGE
6 ENGLISH SOUNDS IN CONNECTED SPEECH	
<i>(continued)</i>	96
Assimilation	97
Intonation	98
Exercises in Intonation	99
Problems	99
Bibliography	99
7 ANALYSIS OF ENGLISH VOWELS	100
Classification of vowels	100
Vowel length	101
Rules Governing Vowel Length	101
Front Vowels	103
Back Vowels	115
Mid Vowels	127
Chart of English Vowels	133
Problems	134
8 ANALYSIS OF ENGLISH DIPHTHONGS	135
Lengthening of diphthongs	136
Problems	133
9 ANALYSIS OF ENGLISH CONSONANTS	154
Voiced and voiceless consonants	154
Manner of Articulation	155
Place of Articulation	156
Lengthening of Consonants	157
Partial Unvoicing of Consonants	157
Labial or Lip Sounds	158
Lip-Teeth Sounds	166
Tongue-Teeth Sounds	169
Alveolar Sounds	173
Additional Practice for Alveolar Sounds	180
Palatal Consonant	191
Velar or Soft Palate Sounds	193
Glottal Sounds	200
Affricates	202
Chart of English Consonants	206
Problems	207

## 10 PHONETIC TRANSCRIPTION

208

## Part IV

## THE SPEECH ARTS

CHAPTER	PAGE
11 ORAL INTERPRETATION	223
The nature of oral interpretation	223
The teacher as interpreter	223
Oral <i>versus</i> silent reading	224
Selection of material	225
Sources of material for oral reading	226
Preparation of material	227
Analysis of material	228
Phrasing	228
Types of pauses	229
Androcles and the Lion	232
Emphasis	233
Figurative language	235
Use of sounds to convey meaning	241
Establishing the mood	243
The tools of the oral reader	243
Exercises for Stressing and Phrasing	244
Exercises for Study of Figurative Speech	246
Exercises for Onomatopoeia and Alliteration	247
Exercises for Determination of Length of Sounds	248
Choral speaking	250
Problems	251
Bibliography	251
12 SELECTIONS FOR PRACTICE	258
Dramatic Selections	258
Poetry Selections	269
Essay Selections	280
Narrative Selections	289
13 DRAMATICS	299
Use in dramatics of the great literature of the world	300

CHAPTER	PAGE
13 DRAMATICS ( <i>continued</i> )	
Dramatic development	301
Selection of a play	301
Play production and the classroom teacher	302
Speech and dramatics	303
Organization of production staff	304
Committee organization	305
Selection of cast	305
Altering the text	306
Rehearsals	306
Dress rehearsals	307
The prompt book	307
Costumes	307
Problems	308
Bibliography	308
Plays for Elementary Schools	312
Plays for Junior High Schools	314
Plays for High Schools	316
Plays for Schools of Education	319
14 PUBLIC SPEAKING	323
Public speaking for teachers	323
Purpose in speaking	323
Information	324
Belief	325
Action	325
Entertainment	328
Impressiveness	330
Modes of delivery	330
Studying the audience	331
Selecting a subject	332
Collecting material	333
Outlining material	333
Practicing the speech	335
Delivering the speech	335
Problems	335
Bibliography	337
15 GROUP DISCUSSION	340
Growth of interest in group discussion	340



# TABLE OF CONTENTS

xvi

## CHAPTER

PAGE

### 15 GROUP DISCUSSION (*continued*)

The role of the teacher in discussion	340
Objectives of group discussion	342
Qualifications of a leader of discussion	344
Qualifications of members of discussion groups	345
Qualifications of the audience	346
The socialized recitation	346
The panel	347
The forum	350
The symposium	352
Preparation of material	352
Sources of material	354
Problems	355
Bibliography	356

### 16 RADIO AND TELEVISION

Role of radio in the twentieth century	360
Educational implications of radio	360
Sources of suitable radio programs	360
In school listening programs	361
Listening conditions	364
In-school program production	365
High school courses in radio	367
Organization of school radio producing unit	367
Intra mural broadcasting	369
Selection of equipment	370
Problems of voice and speech	370
Preparation of material	373
Value of radio as a supplementary tool in education	374
Educational radio in New York City	376
The rapid growth of television	378
The role of television in education	379
Some outstanding educational television projects	380
Values inherent in television	381
Techniques of television speech	385
Adherence to time schedule	386
Problems	387
Bibliography	387

## Part V

## SPEECH PATHOLOGY

CHAPTER	PAGE
17 THE PROBLEM OF SPEECH PATHOLOGY	395
Prevalence of speech disorders	395
Seriousness of speech disorders	396
The responsibility of the school	396
The task of the classroom teacher	397
Ridicule and the speech defective	399
The attitude of the teacher	399
Cooperation with the speech teacher	400
Suggestions for corrective procedures	400
Problems	401
18 FUNCTIONAL SPEECH DISORDERS	402
Delayed speech	402
Suggestions for corrective procedures	403
Baby talk	403
Suggestions for corrective procedures	406
Articulatory disorders	406
Suggestions for corrective procedures	406
Inorganic lisping	406
Lingual protrusion	407
Lateral emission	407
Nasal emission	407
Suggestions for corrective procedures	407
Misuse of the voice	413
Suggestions for corrective procedures	413
Foreign accent	414
Romance languages	414
German	416
Slavonic languages	416
Regional dialects	417
Suggestions for corrective procedures	418
Problems	418
19 ORGANIC SPEECH DISORDERS	420
Delayed speech	420
Suggestions for corrective procedures	420

## Part V

## SPEECH PATHOLOGY

CHAPTER	PAGE
17 THE PROBLEM OF SPEECH PATHOLOGY	391
Prevalence of speech disorders	395
Seriousness of speech disorders	395
The responsibility of the school	396
The task of the classroom teacher	397
Ridicule and the speech defective	399
The attitude of the teacher	399
Cooperation with the speech teacher	400
Suggestions for corrective procedures	400
Problems	401
18 FUNCTIONAL SPEECH DISORDERS	402
Delayed speech	402
Suggestions for corrective procedures	403
Baby talk	405
Suggestions for corrective procedures	406
Articulatory disorders	406
Suggestions for corrective procedures	406
Inorganic lisping	406
Lingual protrusion	407
Lateral emission	407
Nasal emission	407
Suggestions for corrective procedures	407
Misuse of the voice	413
Suggestions for corrective procedures	413
Foreign accent	414
Romance languages	414
German	416
Slavonic languages	416
Regional dialects	417
Suggestions for corrective procedures	418
Problems	418
19 ORGANIC SPEECH DISORDERS	420
Delayed speech	420
Suggestions for corrective procedures	420

## TABLE OF CONTENTS

viii

## CHAPTER

PAGE

19 ORGANIC SPEECH DISORDERS (*continued*)

Cerebral palsy	421
Suggestions for corrective procedures	422
Organic lisping	423
Causes of malocclusion	424
Results of malocclusion	424
Suggestions for corrective procedures	425
Tongue-tie	425
<i>Suggestions for corrective procedures</i>	425
Cleft palate	426
Suggestions for corrective procedures	427
Hoarse voice	427
Pathological impairment	427
Suggestions for corrective procedures	427
Nasality	428
Suggestions for corrective procedures	429
Denasalization	429
Suggestions for corrective procedures	429
Problems	430

## 20 PSYCHOGENIC SPEECH DISORDERS

The problem of psychogenic disorders of speech	431
Delayed speech	431
Suggestions for corrective procedures	432
Stuttering	432
Theories of causation	432
The problem of the teacher	436
Suggestions for corrective procedures	438
Neurotic lisping	439
Suggestions for corrective procedures	439
Neurotic hoarse voice	439
Hysterical aphonia	440
Suggestions for corrective procedures	440
General Suggestions for Teachers	440
Problems	441
Bibliography for Chapters 17-20	442

## APPENDIX PRONUNCIATION LIST

449

## INDEX

459

## **PART I**

### **THE PROBLEM**

## CHAPTER 1

### The Role of Speech in Teaching

Speech is the most potent tool of the teacher. No matter what subject he teaches, no matter what level he addresses—from the kindergarten through the graduate school—he communicates orally most of the time. If teaching were merely the imparting of facts any number of substitutes could be found for the teacher. Reading, listening to radio or television, enrolling in correspondence courses and many other activities might take his place. Teaching, however, should transcend the stage of fact gathering and should be a stimulating force in fostering enthusiasms that will last long after students have left schools and universities.

Every teacher must become aware of the importance of voice and speech in awakening interests and in inspiring a love of learning. To the extent that his oral presentation of the materials of instruction is intelligible, sympathetic and enthusiastic, he will be able to direct students in such a way that they will find his enthusiasm contagious. In this connection Ivor Brown writes <sup>1</sup>

I feel that most people who enjoy their reading today must owe something perhaps far more than they realize to a teacher who could light up a line of poetry or explain just why certain sayings as well as certain doings vibrate in the memory. These are the men and women in whose hands our bounteous inheritance of words so largely lies. To them every writer should be grateful since they determine the quality of his audience. And not writers only. The

Brown, Ivor. *I Give You My Word and Say the Word*. New York: E. P. Dutton & Co., 1948. pp. 10-11.

essence of living is the power of appreciation, the savoring of thoughts and things. He who does not enjoy does not live.

Teaching is a dramatic art. The teacher, like the actor, should be trained to speak clearly and intelligibly in an acceptable pattern of English, to use his voice efficiently and effectively, and to appreciate, as the actor must, the tremendous force of the spoken word.

From a practical standpoint, correct use of the voice is most important. The teacher who uses his voice unwisely may suffer from undue fatigue or from the vocational hazard of chronic laryngitis, a distressing disease for the patient as well as those forced to listen to him. Continued misuse may lead to a more serious condition, the growth of nodules or what are commonly referred to as "singer's nodes." The inexperienced teacher who tries to "talk louder" may do irreparable harm to his throat and subsequently to his health.

Some knowledge of the structure of the organs of speech and voice plus a satisfactory technique for using these organs will repay the speaker immeasurably. He will not only speak more pleasantly, he will also avoid fatigue and decrease his susceptibility to laryngitis, which is almost always caused by misuse of the voice.

**Imitation.** The usual way to learn a language is through imitation. A child generally learns from his mother and remembers nothing about the process because it has gone on at such an early age. By the time he goes to school, the average child has fairly well set language habits, many of which may be incorrect. During the early years of the elementary school, because his speech patterns are in a somewhat formative stage, he tends to imitate, consciously or unconsciously, the speech of his teachers. In connection with this problem, Otis Skinner wrote many years ago:

The only possibility of reform lies in the very beginning of culture—the public school. If Boards of Education would not only demand from teachers an ability to instruct but the harmonious voicing of that instruction, we could get somewhere. It is not necessary that

these teachers should teach diction, but merely that they become examples of good speech. The infant ear is a recording instrument; what it hears becomes its owner's methods of expression.<sup>2</sup>

Teachers must realize not only the potency of imitation but also the difficulty of changing speech habits that have been established. They must be aware that they are constantly serving as models and that any faults of theirs are in danger of perpetuation in every class they meet.

**Environmental aspects of teaching** The teacher or prospective teacher should never lose sight of the importance of the teacher from an environmental point of view. In the elementary school, for example, a child may be in the presence of one teacher for practically five hours a day. He is influenced by far more than the material of instruction; he is affected by the mannerisms, the attitudes, the voice, the disposition, and, in short, by the personality of the teacher.

The elementary school child may be entirely unconscious of the fact that he is affected by the voice or speech of the teacher; such unawareness, however, will not prevent his including many of the speech habits of the teacher in his own speech.

The high school student on the other hand may be quite aware that he is imitating the speech or voice of a particular teacher. He may start out merely to mimic or ridicule the teacher and suddenly discover that he has developed a speech fault that is difficult to change. Conversely, he may strive to emulate good speech and a vital voice quality because he admires these qualities in a teacher.

While the speech habits of the high school student may not be in so formative a state as those of the elementary school child, the high school student may be very much at the mercy of his teachers in regard to speech. If, for example, he has an English teacher whose voice is shrill and unpleasant, a mathematics teacher who drones, and a history teacher who has

<sup>2</sup> Skinner, Otis. *America's Vocal Jungle*. *The New York Times Magazine*, January 10, 1932. Reprinted by permission of *The New York Times* and the author.



marked nasality in his voice, he is exposed to many needless speech handicaps. He is entitled to the kind of speech environment in which stimulating subject matter will never be made boring and in which intrinsically difficult or so called dry subject matter will be made challenging.

**Communication aspects** To communicate his ideas and to stimulate interest in them, the teacher must not only have his subject matter adequately organized, but he should also present his material in a pleasing voice, with careful articulation and the accepted intonation of English. He should be able to stimulate discussion and conversation, leading those who are reticent into speech activities in spite of themselves.

In the past we have pinned our faith enthusiastically to written credentials assuming that if a teacher had made a satisfactory grade in a written examination, he was qualified on the basis of his knowledge of subject matter, to teach whatever subject he selected. We are becoming increasingly conscious of the fallacies of this procedure. A factual knowledge of literature for example, does not necessarily imply that one will be able to make students love literature. A wide historical background on the part of the teacher does not mean that a history class will be imbued with zeal for historical understanding. In either of these cases the teacher must realize that appreciation is caught rather than taught, and that it is his own love of his material, plus his enthusiasm and his manner of presenting it that is going to be of real value in establishing lasting interests that will transcend school and college halls.

**Semantic aspects** Semantics is the science of word meanings. From a purely philological standpoint semantics includes a study of word changes. Three common processes involved in semantic change are generalization, or widening of meaning, specialization or narrowing of meaning and transfer of meaning with loss of the original sense of the word.

An example of semantic widening may be found in the word *board* which denoted and still denotes a thin piece of wood

Other meanings now include meals furnished for a certain period, or the price of such meals, a small table for games, or an official group of persons with specific duties. An example of semantic narrowing may be found in the word *knaie* which originally meant boy, then servant, and finally narrowed to its present use, a term of reproach meaning swindler. The word *sermon* represents an interesting transfer of meaning from the Latin *sermo* which meant "talk." There is virtually no trace of the original meaning in the transfer to the word used in connection with the services of the early Christian church.

Apart from semantic widening, narrowing, and transferring, there are two other processes which accompany language change. They are known as degeneration and elevation. When words become less dignified or less respectable in their meanings, they are said to degenerate. When meanings improve, they are said to be elevated. The word *hypocrite*, which in Greek originally meant actor, has degenerated in English, meaning now a dissembler or pretender. The word *knight*, on the other hand, which originally meant servant, was elevated to mean a mounted soldier serving under a feudal superior. Eventually, the meaning changed to indicate a man, usually of noble birth, who after an apprenticeship as page and squire was raised to honorable military rank and bound to chivalrous conduct.

The processes described above have to do with dictionary meanings or commonly-agreed upon designations of words. This aspect of meaning is called the denotation of a word. Even the simplest word, however, may have a complex meaning that extends far beyond the dictionary definition. This aspect of meaning, called its connotation, is highly individualized, for it is dependent on the emotional tone set up through personal associations with the given word. Such emotionalized reactions are not confined to words such as love, hate, anger, or friendliness, all of which imply feeling; they are most significant when attached to symbols for so-called impersonal words. If a speaker refers to a man's *home* as his *castle*,

the hearer feels perhaps without realizing it, a friendliness for the words and consequently for whatever the speaker is saying.

Many persons believe that if students are taught to use a dictionary adequately, they will be able to discriminate in their use of words and hence will be able to detect and reject false prophets. Unfortunately, mere verbatim knowledge about the meanings of words is insufficient. Every person brings to all words his own emotional reactions, derived from his parents and childhood friends and other sources that he may long since have forgotten. Forel states the matter forcibly when he says "The opinions of a normal human being are merely a colorless impression of the teaching of his parents, his party, his country, and the daily press. His mentality is a stereotype of these opinions."

Particularly dangerous words used over and over in slogans, political campaigns, and propaganda are *goodness, truth, justice, beauty, and equality*. These words, and many others similarly abstract, are ambiguous and should be examined carefully before they are accepted as rallying cries. "Justice" to one person may mean the fair disposition of a legal case in a law court, to another, it may mean the execution of men who, because they were "foreigners," were probably harmful anyway! "Freedom" for one speaker may mean the opportunity to worship without intervention, to another, it may mean license. The mother in Sidney Howard's *The Silver Cord* would have interpreted her actions as an expression of "infinite mother love." The dramatist reveals her behavior as selfish possessive tyranny.

Professor Overstreet in an experiment with one of his college classes discovered that there was little unanimity of agreement on the meaning of "a liberal." In the course of an hour ten definitions were evolved. Some definitions carried the conception of the liberal as the person too timid to make up his mind, others brought out such characteristics as social-mindedness, unwillingness to be dogmatic, and other favorable traits. After another hour of discussion, a definition

agreeable to all was accepted—a definition that removed emotivity from the word and made intelligent discussion possible

The process involved in the discussion of definitions revealed not only a diversity of concepts concerning a single word, but also the evolution of a stereotype. As Professor Overstreet points out, the image of a liberal was so vivid that it halted thinking. It occupied the forefront of consciousness and made it quite unnecessary to check the word against the facts.

The task of the teacher is to lead students to an awareness of the existence of at least some of the stereotypes that may block all thought. Students should be made aware of the fact that much incompatibility arises from a misconception of these abstractions. As long as concrete examples are used, there may be perfect agreement between individuals, between nations, between continents. The minute abstractions enter, wars may be fought in the name of faith, liberty, or democracy.

Nor are abstractions sufficiently taught when the student becomes aware of stereotypes. In a language in which 500,000 words must stand for literally billions of objects and ideas each word must of necessity have many legitimate meanings. The degree of possible misunderstanding is therefore enormous. If students were taught constantly to look for the exact meaning of a word in the specific sentence in which it is used, they would habitually inquire further into the speaker's particular meaning. As a result of such inquiry, innumerable heated but fruitless arguments might be avoided. Most important of all, we might have some hope of gaining from discussion; too frequently we merely increase our prejudice and emotion.

Never in the history of the world has there been such a concerted effort to educate all the children of all the people as in America at the present time. Great sacrifices have been made in this process, enormous sums have been spent in the cause of education. The result is a high rate of literacy.

Does this high rate of literacy indicate that we have developed individuals to their highest intellectual capacity?

Does it imply that every cent of taxpayers' money has been wisely spent in helping students think through situations carefully and come to their own conclusions in spite of various pressures, such as advertising and propaganda? If we could answer these questions honestly in the affirmative, we should have less reason to fear the *destructive forces inimical to life, liberty, and the pursuit of happiness*

The popularity of mediocre politicians, the growth of large businesses on the frail foundation of an apt, but not necessarily accurate, slogan, the mass hysteria accompanying the activities of a current moving picture or television idol—these and many other manifestations in our national life belie the claim that our expenditures in time and effort and money have been uniformly well used

To be effective education must provide us with internal defenses if it merely heightens our susceptibility to the suggestions and hypnotism of some form or other of verbal magic, it has fallen far short of its goal

**Artistic aspects** In the theater, on the platform, from the pulpit, we have demanded some degree of excellence in speech. If we are to consider teaching in terms of the very fine art that it is we must think in terms of artistic presentation of subject matter. If, for example, teachers tell stories or read lyric poems exciting narratives, or thrilling orations without being aware of how the author in each case has selected his words and sounds, of how he has presented and combined colors in his word choice, they cannot hope to make classes conscious of subtle distinctions in sound and diction, if their voices are monotonous or rasping or ineffectual, they are unfair not only to the author in question, but also to the children who are bored or unappreciative because they have been subjected to careless and unartistic interpretation. In distinct, harsh muffled, or metallic vocal qualities may prevent a teacher who knows his subject matter from communicating to his students his own appreciation

The artist teacher is conscious of the value of harmony, 2

the spoken word, he studies his group individually so that he may be aware of those who are repressed and need encouragement and of those who are aggressive and must be tactfully directed

The teacher, in striving for complete artistry in teaching, must keep in mind the fact that color, harmony, and beauty in speech are even more important than those same factors in dress. Far too frequently the auditory concept fails to agree with the visual.

**Personal speech problems** No matter what he is hired to teach, practically every teacher is, in effect, a speech teacher. Not only must he think in terms of adequate speech because he serves as an example for others but also he must be aware when students speak inaudibly, or in a slovenly manner, or when they have actual defects of speech.

With regard to speech, the task of the classroom teacher, then, is a rather difficult one. He must first overcome what ever speech faults he himself has, and he must exert every effort to aid those in his classes who are in need of speech consciousness and training. He must realize that few people speak well naturally, and that the discipline of changing one's speech habits is a rigorous one. He must also be convinced that diligence in improving his own speech faults will repay him in divers ways. His effectiveness will be increased, he will attain a sense of personal satisfaction and ease with the knowledge that he is using his voice adequately and economically; he will find more enjoyment in the voicing of English prose and poetry; and perhaps most important of all, he will obtain a better understanding of the task he is imposing on students when he asks them to change their speech habits.

**The responsibility of the teacher** The teacher must in many communities assume major responsibility for the speech habits and attitudes of his students. Opposing him may be the home, the neighborhood, the gang, and—the most powerful opponent—the child's desire for the approval of his own social group.

To meet this responsibility the teacher must himself have a firm conviction that speech is a true indicator of culture and background, he must be willing to submit to the rigors of changing his own speech habits so that he may exemplify those qualities that he is eager to have students emulate, and he must so teach that students will be inspired with a love of the beauty of English sounds, harmoniously voiced. The use of a voice and speech check list will help the teacher focus on those qualities most important in listening and in aiding students to listen.

### PROBLEMS

- 1 List any aspects of speech that have not been mentioned in Chapter 1 which you think are important for the teacher. Discuss each.
- 2 Analyze your own voice and speech. The Voice and Speech Check List on pages 13 and 14 may help you. Note how difficult it is to hear your own voice.
- 3 If possible have a recording of your voice made. With the help of your instructor analyze the shortcomings and favorable aspects of the record. Use only one side of the disc later in the course use the other side. Compare both recordings.
- 4 Discuss the speech needs in the particular subject you are preparing to teach or that you are now teaching.
- 5 Discuss the place of good speech in professions other than teaching.
- 6 Observe several elementary or high school classes particularly for the purpose of noting whether the speech of the teacher is good or poor. Do you find any trace of the teachers' speech habits in the speech of the classes?
- 7 Observe several classes noting carefully the effect of the teacher's voice on the class in each case. Note inattention, restlessness and disciplinary problems. Can you gauge the extent to which these problems arise from the teacher's poor use of his voice?
- 8 Make a study of three or four news commentators on radio or television analyzing the voice and the speech pattern of each. What effect has each on you as an auditor?
- 9 List some of your favorite radio and television artists. Why do you like them? Use the Voice and Speech Check List to help you formulate your observations.

### VOICE AND SPEECH CHECK LIST

Name \_\_\_\_\_

Date \_\_\_\_\_

## Class

Examiner

Speech Situation

### A. Attitude to audience

## Friendly

### Antagonistic

**Confident**

Superior

Inferior

Normal

### Informal

### B Voice

### 1. Quality

Pleasant

Harsh

Nasal

Denaturalized

House

## 2. Volume

Sufficient

**Landi**

**Insufficient**

## Uneven

### 3 Pitch

### Medium



Speech Situation

### 3 Pitch (Cont'd)

High

Lox

Varied

Monotonous

### C Speech

### 1. Tempo

Appropriate for subject matter

## Rapid

Slow

Varied

### Monotonous

## 2 Articulation

Clear

### Precise

**Slovenly**

Muffled

### 3 Pronunciation

**Accurate**

Inaccurate

### Words Mispronounced

D Remarks on general effectiveness or lack of effectiveness

10. Listen to a lecture in a large hall. Observe whether the speaker adjusts his voice rapidly or slowly to the size of the room. Check your observations on the Voice and Speech Check List.
11. Using the Voice and Speech Check List, analyze the voice and speech of some of your favorite moving picture or television actors.
12. If you are a teacher, list the methods you use to motivate good speech in your classes. Discuss each device and its effectiveness.
13. Discuss the procedure you would follow in a class in order to bring about some basis for agreement on a controversial subject.
14. Give examples of ten words that are so emotionally colored as to give rise to cross-purposes in discussion.
15. Investigate periodical literature to discover new studies on the subject of word meanings.
16. Describe the speech and the speech problems in a specific community with which you are familiar.

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## **PART II**

### **THE SPEECH MECHANISM**

## CHAPTER 2

# Physiology of the Organs of Speech and Hearing

Because speech is an imitative process, proficiency in speaking is dependent upon acuity of hearing. Listening is part of the speaking process, without the ability to hear, it is obviously impossible to imitate accurately. Because of its importance to the process of speech, a brief description of the organ of hearing is included with the mechanism of speech.

**The anatomy of the ear.** The ear is usually described in three parts: the *external ear*, the *middle ear*, and the *inner ear*. The external ear consists of the *auricle*, or outside cartilage, and the external auditory canal leading to the eardrum, or *tympanic membrane*, which separates the outer ear from the cavity of the middle ear.

The cavity of the middle ear is bridged by a chain of the smallest bones in the body known as the *ossicles* which conduct vibrations from the tympanic membrane across the air space to an opening in the opposite wall, known as the oval window or *fenestra ovalis*. The three ossicles are called the hammer (*malleus*), the anvil (*incus*), and the stirrup (*stapes*). These tiny bones are attached by means of ligaments and tiny muscles and move when sound waves vibrate upon the eardrum. Thus they carry the vibrations across the middle ear and to the inner ear.

The inner ear, which is separated from the middle ear by the oval window, contains a cavity called the *vestibule* of the inner ear. The three semicircular canals which affect equilibrium or balance lie on one side of the vestibule, on the other side is the *cochlea*, the part of the ear concerned with hearing.

The cochlea is a tiny hollow snail shaped bone filled with a liquid called *endolymph*. It also contains an organ known as the *organ of Corti*. The inner portion of the organ of Corti contains cells and over three hundred thousand hair like feelers immersed in the endolymph.

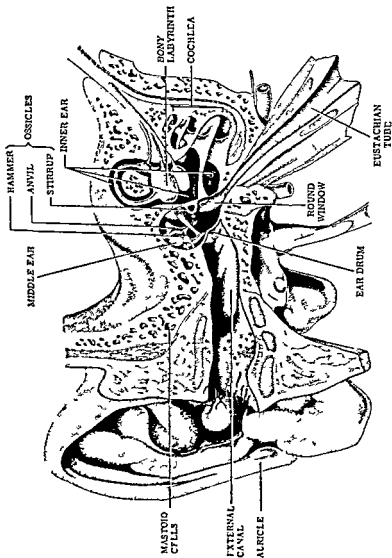


Figure 1

Vibrations from the eardrum, reaching the oval window of the cochlea, set the endolymph into vibration, it, in turn, sets into vibration the hair-like feelers from the cells of the organ of Corti. These vibrations stimulate the nerve endings in the cells, and impulses are initiated in the auditory nerve endings. Eventually these impulses reach the brain and are interpreted as sound of one particular frequency.

**Impairment of hearing** The ear is one of the most complex organs in the body and is likely to be impaired by injury, infection, or disease. The most common types of hearing loss are called *conductive* deafness, *nerve* (*perceptive*) deafness, and a mixed type, a combination of conductive and nerve deafness.

*Conductive* hearing loss is caused by some kind of abnormal condition which interferes with the passage of sound wave vibrations from the outer to the inner ear. This interference may be caused by an excessive accumulation of wax in the ear, by inflammation due to an infection, by the lodging of a foreign object that serves as an obstruction in the ear canal, by enlarged adenoids and tonsils, by the hardening of the ossicles, and by abscesses and mastoiditis.

A person with a conductive type of loss usually hears all sounds with reduced volume. In the ordinary classroom, therefore, it is easy to understand why the child with conductive hearing loss may have trouble in understanding the teacher, especially if there are distracting noises present.

*Perceptive* or *nerve* deafness is sometimes congenital and sometimes caused by disease or injury. In this kind of hearing loss, a person is more likely to have trouble in hearing high pitched sounds rather than low-pitched.

In the mixed type of hearing loss, a chronic impairment of the middle ear may have affected the nerve of hearing. Usually the person with this kind of hearing loss has difficulty with the high pitched sounds.

Infectious diseases such as pneumonia, measles, influenza, scarlet fever, and mumps are diseases which release sufficient toxins into the blood stream to cause injury to the nerve of hearing. It is believed that prolonged use of some common



drugs such as quinine and sulfa may injure the nerve endings within the inner ear

**Terminology of impaired hearing** Three terms, *hard of hearing*, *deafened*, and *deaf*, are used in connection with impaired hearing. To say that a person is *hard of hearing* means that he had sufficient hearing at the time he was learning to speak so that he was able to learn to speak, even though defectively. He has some residue of hearing, though he has a hearing loss which may range from very slight to very severe. To say that a person is *deafened* means that he originally had sufficient hearing to learn to speak, but no longer can hear himself or others. To say that a person is *deaf* means that he lacked the ability to hear at the time when he ordinarily would have learned to speak.

**Hearing impairment in the classroom.** Children with hearing impairments are usually divided into three groups: those with very slight hearing loss, those with moderate hearing loss, and those with severe hearing loss. The classroom teacher should study the audiometric reports of his children, especially if he notes a child who requires that directions be repeated or one who seems not to enter group activity with enthusiasm. Frequently, children with slight hearing losses go undetected through elementary and high school, by the time their losses are discovered they have become progressively worse. Medical attention designed to improve and conserve hearing is more efficient in cases of early hearing loss than in chronic cases.

If no audiometric tests are available, the classroom teacher will have to be unusually alert for symptoms of hearing loss.

At the first sign of hearing impairment, he should try to enlist the aid of the hearing conservation teacher and the speech teacher. Lacking either or both of these specialists, he should recommend a hearing test to the child's parents.

In providing a great deal of speech training, repetition of troublesome sounds, and sometimes the use of a hearing aid are all aids to the hard of hearing child. The classroom teacher should supplement the work of the hearing conservation program and that of the speech teacher.

**The speech organs.** In order to learn to play a violin, a piano or any other musical instrument, it is not entirely necessary that one know very much about its structure. To obtain the best results and to avoid misuse, however, it is well to know something about its mechanism. Similarly, while many persons succeed in speaking audibly and well without a very thorough knowledge of the human vocal instrument, the larynx, or its functions, there are a great many who through careless use of the voice do inestimable harm to the vocal apparatus, unaware of its sensitive structure.

Because of the fact that the vocal cords are situated in the larynx, many persons are misled into believing that voice is the result of the activity of the vocal cords only. This belief is not only erroneous, but it is also likely to be dangerous, since it focuses too much attention on the throat, sometimes to the disregard of other muscles used in the complex act of voice production. While the larynx may be called a primary source of tone because it contains the vocal cords, there must be a source of motive power as well as a method of producing

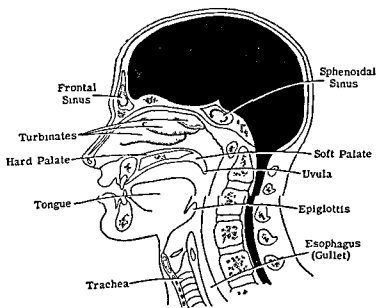


Figure 2

drugs such as quinine and sulfa may injure the nerve endings within the inner ear

**Terminology of impaired hearing** Three terms *hard of hearing*, *deafened* and *deaf*, are used in connection with impaired hearing. To say that a person is *hard of hearing* means that he had sufficient hearing at the time he was learning to speak so that he was able to learn to speak even though defectively. He has some residue of hearing though he has a hearing loss which may range from very slight to very severe. To say that a person is *deafened* means that he originally had sufficient hearing to learn to speak but no longer can hear himself or others. To say that a person is *deaf* means that he lacked the ability to hear at the time when he ordinarily would have learned to speak.

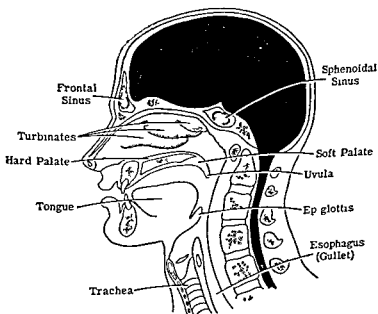
**Hearing impairment in the classroom** Children with hearing impairments are usually divided into three groups: those with very slight hearing loss, those with moderate hearing loss, and those with severe hearing loss. The classroom teacher should study the audiometric reports of his children, especially if he notes a child who requires that directions be repeated or one who seems not to enter group activity with enthusiasm. Frequently children with slight hearing losses go undetected through elementary and high school by the time their losses are discovered they have become progressively worse. Medical attention designed to improve and conserve hearing is more efficient in cases of early hearing loss than in chronic cases.

If no audiometric tests are available the classroom teacher will have to be unusually alert for symptoms of hearing loss. At the first sign of hearing impairment, he should try to enlist the aid of the hearing conservation teacher and the speech teacher. Lacking either or both of these specialists he should recommend a hearing test to the child's parents.

In reading a great deal of speech training, repetition of troublesome sounds and sometimes the use of a hearing aid are all aids to the hard of hearing child. The classroom teacher should supplement the work of the hearing conservation program and that of the speech teacher.

**The speech organs** In order to learn to play a violin a piano, or any other musical instrument, it is not entirely necessary that one know very much about its structure. To obtain the best results and to avoid misuse, however, it is well to know something about its mechanism. Similarly, while many persons succeed in speaking audibly and well without a very thorough knowledge of the human vocal instrument, the larynx, or its functions, there are a great many who through careless use of the voice do inestimable harm to the vocal apparatus, unaware of its sensitive structure.

Because of the fact that the vocal cords are situated in the larynx, many persons are misled into believing that voice is the result of the activity of the vocal cords only. This belief is not only erroneous, but it is also likely to be dangerous since it focuses too much attention on the throat, sometimes to the disregard of other muscles used in the complex act of voice production. While the larynx may be called a primary source of tone because it contains the vocal cords there must be a source of motive power as well as a method of producing



re onance or amplification of the vibrations set in action in the vocal cord.

**Respiration** For all physical activity we need energy. In voice production which is an example of strongly energized activity, the force must come from the proper control of outgoing breath. For normal life processes we automatically inhale and exhale enough oxygen to maintain life. For speaking or singing as for swimming or running special attention must be given to respiration.

Respiration consists of two processes (1) *inspiration*, or introduction of air into the lungs and (2) *expiration*, or expulsion of air from the lungs. In inspiration air passes through the nose or mouth to the larynx, trachea, bronchi and lungs. The parts of the respiratory tract that have more or less important functions in voice production and in the basic qualities of the voice are described below.

**The nose** The nose which is the special organ of the sense of smell is important also as a passageway for air going to and from the lungs.

It is composed of a triangular framework of bone and cartilage, covered by skin and lined by mucous membrane. It has on its under surface two oval shaped openings known as the *nostrils* which are the external openings of the nasal cavities. (See Figure 1.)

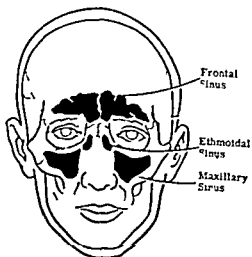


Figure 3

These nasal cavities are two wedge-shaped cavities separated from each other by a partition or septum. The bone struc-

ture of the nasal cavity is such that it acts as a resonator for the voice.

ture in the formation of the nasal cavities consists of cartilage and several bones<sup>1</sup> (The importance of anatomical abnormalities of the nasal cavities is dealt with in Chapter 19)

**The nasal accessory sinuses.** There are four pairs of nasal accessory sinuses. These are the frontal, ethmoidal, sphenoidal, and maxillary (*antrum*). The frontal, ethmoidal, and maxillary sinuses open into the nasal cavity, the sphenoidal sinus opens into the naso-pharynx. (See Figure 3)

**The mouth.** The mouth, which is a nearly oval shaped cavity, is very important as a resonator in speech. The roof of the mouth is formed by the hard and soft palate, the floor of the mouth is formed largely by the tongue. The part of the mouth bounded externally by the lips and cheeks and internally by the gums and teeth is called the *vestibule*. The cavity behind this is the *mouth cavity proper*.

The size and shape of the mouth are determined largely by the lips, the muscular activity of which is capable of changing the size of the opening of the mouth and of the cavity itself. The lips, therefore, are of great importance in affecting resonance. (See Figure 4)

**The palate** The palate is composed of a hard anterior and a soft posterior portion. The hard palate is formed by the palatine processes of the upper jaw (*maxilla*) and the horizontal process of the palatine bone. It is covered with a tightly adherent mucous membrane, containing muscle fibers, blood vessels, nerves, lymphatic tissue, and mucous glands. This mucous membrane continues over the posterior margin

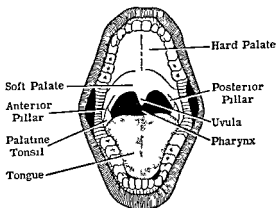


Figure 4

<sup>1</sup> For accurate details see a general anatomy

of the bony palate, thus forming the soft palate, from which a small conical portion, called the *uvula*, hangs (See Figure 4)

**The tonsils** The word tonsils commonly refers to what are known technically as the *palatine tonsils*, two masses of lymphoid tissue situated, one on either side of the pharynx, in the triangular space between anterior and posterior mucous membrane folds called the anterior and posterior pillars (See Figure 4) When the tonsils are diseased, they are likely to narrow the throat cavity and thus affect voice quality Chronic infection of the tonsils may result in a hoarse or husky voice quality Sometimes, even though the tonsils are small and normal they may be situated in such a way that they make it impossible for the vocal cords to approximate during phonation The result may be a hoarse voice Situated at the base of the tongue are masses of lymphoid tissue called the *lingual tonsils*

**The epiglottis** The epiglottis is a cartilaginous rose-petal like plate located at the root of the tongue and assuming an almost perpendicular position as it forms the entrance of the larynx The changes of the position of the tongue and of the larynx and the contraction of the pharyngeal muscles modify the position of the epiglottis considerably It has been maintained that the chief function of the epiglottis is to protect the larynx from foreign bodies but the more modern opinion is that the epiglottis plays an important part in directing food toward the esophagus

**The tongue** While the tongue is the special organ of taste, it is also of great importance in swallowing breathing in controlling the shape of the mouth, and in the articulation of sounds especially consonants The tongue is composed of a complicated system of muscle fibers so constructed as to permit very delicate adjustments (See Figure 4)

**The hyoid bone** The hyoid bone, which is shaped like a horseshoe consists of a central part, called the *body*, and two projections one on each side, called the *greater* and *lesser cor*

*naa*. This bone supports the tongue and serves as an attachment for some of its muscles (See Figure 5)

**The pharynx.** The pharynx, commonly called the throat cavity, is a musculo-membranous tube, funnel-like in shape, with its narrow portion merging with the esophagus. It is divided into three parts: nasal, oral, and laryngeal. The upper portion, or *naso-pharynx*, lies behind

the posterior nares and above the soft palate. The middle, or *oral*, portion extends from the soft palate to the level of the hyoid bone. The *laryngeal* portion extends from the hyoid bone to the esophagus.

The pharynx is lined with mucous membrane which is continuous with that of the nasal cavities, the mouth, and the larynx. In the arch of the naso-pharynx, extending downwards on the retro-pharyngeal wall, is a mass of lymphoid tissue, known as adenoids. If the adenoids become infected or enlarged, they may interfere with the passage of air through the nose. The patient is then forced to breathe through his mouth. Naturally, voice quality will be affected as it will become virtually impossible for him to produce nasal consonants, such as *m* and *n*. The resulting voice quality will be denasalized or lacking in resonance or carrying power. As in the case of diseased tonsils, surgical removal is the safest procedure.

**The larynx.** The larynx is a valve-like mechanism consisting of a framework of cartilages connected by ligaments

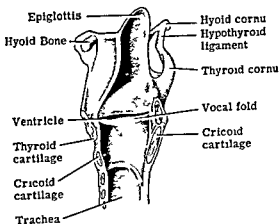


Figure 5



The four cartilages which form the essential framework of the larynx are the *thyroid*, *cricoid*, and the two *arytenoid* cartilages.

The *thyroid* cartilage which is the largest, consists of two parts joined together in front, forming the prominence sometimes called the Adam's apple. (See Figure 6)

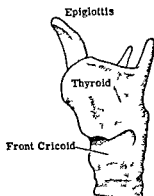


Figure 6

The *cricoid* cartilage, which derives its name from the Greek word meaning *ring*, lies directly over the uppermost ring of the trachea, it is shaped like a signet ring, the small narrow part being directed forward and the broad signet plate backward.

The two *arytenoid* cartilages are pyramidal in shape and have two processes (1) a vocal process, and (2) a muscular process. It is to them that the posterior ends of the vocal cords are attached. It is the action

of the arytenoids that approximates and separates the vocal cords making phonation possible. (See Figure 7)

Besides this rather complicated cartilaginous structure there is an elaborate muscular system by which the vocal cords can be tightened or relaxed and by which they can be approximated or separated.

**The vocal cords** The vocal cords more properly called vocal bands, consist of two horizontal ridges

formed by elastic tissue in folds of the membrane lining the larynx. Each band is attached in front to the angle of the thyroid cartilage and at the back of the arytenoid. The cleft between the bands is known as the *glottis* or *rima glottidis*.

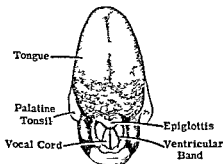


Figure 7

Above and parallel to the vocal cords are two ridges of mucous membrane called the false vocal cords. The false vocal cords have no part in voice production. (See Figure 7) Their function in the normal throat is to serve as a sphincter, closing off the lower respiratory tract from the digestive tract during swallowing. When an abnormal condition exists in the larynx, they enable the speaker to use ventricular-band speech.

**The trachea.** The trachea commonly called the windpipe, is a membranous and cartilaginous cylindrical tube. It lies in front of the esophagus and descends from the larynx to the fifth thoracic vertebra, where it divides into two tubes known as the two bronchi, one for each lung. (See Figure 8)

The walls of the trachea are strengthened by rings of cartilage embedded in the fibrous tissue. Like the larynx, the trachea is lined by ciliated mucous membrane extending into the bronchial tubes. The action of the cilia keeps the internal surface of the air passages free from impurities.

**The bronchi.** The two main bronchi, which are the ultimate divisions of the trachea, differ slightly, the right bronchus being shorter, wider, and more vertical than the left, which is longer and narrower. After entering the right and left lung, respectively, they break up into a great number of smaller branches. The general structure of the bronchi resembles that of the trachea, but, as the bronchial tubes divide and subdivide, their walls become thinner, the cartilaginous tissue disappears and finally

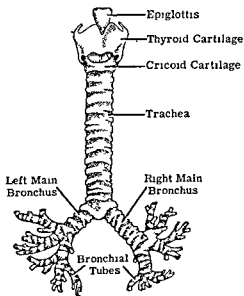


Figure 8

the tubes are composed of only a thin layer of epithelium, muscular cells, and elastic fibers (See Figure 8)

**The lungs** The lungs are the intermediaries between the oxygen outside the body and the carbon dioxide in the circulating blood. Their substance is porous and spongy, and they consist of the alveoli, or terminals of bronchial tubes, blood vessels, lymphatics, nerves, and a large quantity of connective tissue (See Figure 9)

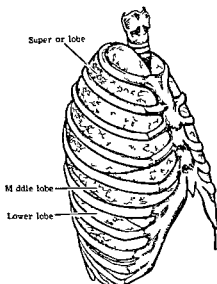


Figure 9

**The thorax.** The thorax may be defined as the upper part of the trunk of the body. It is formed by the sternum and costal cartilages in front, the thoracic vertebrae behind, and ribs on each side, extending from the sternum to the vertebrae. The thorax contains

and protects the principal organs of respiration as well as of circulation

**The diaphragm** The diaphragm, which is the principal muscle of inspiration, is a dome shaped, musculo-fibrous partition forming the floor of the thoracic cavity and the roof of the abdominal cavity. It extends over the abdominal cavity like an open umbrella with its convexity toward the chest. On inspiration, the central portion of the diaphragm moves downward; on expiration, it moves up (See Figure 10)

The following summary shows the relationships of the various organs that are of prime importance in the process of respiration and in the production of speech

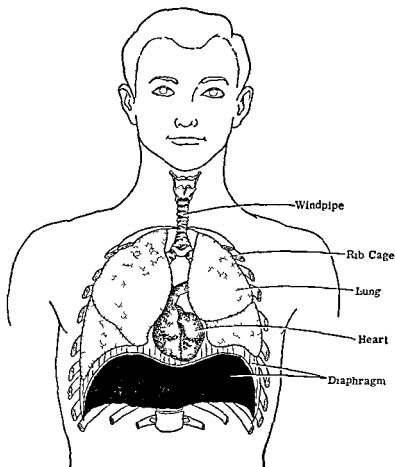


Figure 10

SUMMARY<sup>2</sup>

Respiration	{	<p>All living organisms require continual supply of oxygen</p> <p>Chemical changes in tissue cells dependent upon it</p> <p>Carbon dioxide is one end product of chemical changes in cells hence need for elimination of excess,</p> <p>Exchange of these gases in lungs and cells constitutes respiration</p>
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<sup>2</sup>This chart is adapted from D C Kimber C E Gray and C E Stackpole  
*Textbook of Anatomy and Physiology* (Ninth Ed) Chapters XVII and XVIII  
 New York Macmillan 1934 Reprinted by permission of the publisher

Essentials of Human Respiratory System	{	1 Air containing a high percentage of oxygen on one side, 2 Moist and permeable membrane, 3 Moving stream of blood with a high percentage of carbon dioxide on other side
Respiratory System	{	Air passes through nose or mouth to 1 Larynx, 3 Bronchi, 2 Trachea, 4 Lungs
Phonation	{	Phonation—production of vocal sounds Respiratory organs, Vocal cords (or bands), Larynx, pharynx, mouth, nose, and tongue, Organs of Phonation { Speech centers and parts of brain which control movements of the tongue and jaw, also association centers

## Nose

Function	Special organ of the sense of smell, Passageway for entrance of air to the respiratory organs, Helps in phonation	
External Nose	Framework of bone (nasal) and car- tilage, Covered with skin, lined with mu- cous membrane, <i>Nostrils are oval-shaped openings on under surface separated by a parti- tion (called septum)</i>	
Internal Cavities or Nasal Fossae	Formed by	Two wedge-shaped cavities, Extend from nostrils to the pharynx, Lined by mucous membrane, vas- cular and ciliated,
		<div> <div> 2 palatine, 2 maxillae, 1 ethmoid, 1 sphenoid, 2 nasal 2 conchae, and proc- esses of the ethmoid, 1 vomer, 11 bones </div> </div>
Advantages of Nasal Breathing	Air	<div> <div> Warmed, Moistened, Filtered </div> </div>
Communicating Sinuses	<div> <div>1 Frontal,</div> <div>2 Ethmoidal,</div> <div>3 Maxillary, or antrum of High- more</div> <div>4 Sphenoidal</div> </div>	
Nerves	<div> <div>1 Olfactory nerve—sense of smell,</div> <div>2 Facial nerve</div> <div>3 Ophthalmic and maxillary</div> </div>	
Arteries	<div> <div> <div>External maxillary</div> <div>Internal maxillary</div> </div> <div> <div>derived from</div> <div>the external</div> <div>carotid</div> </div> </div>	
	Ethmoidal arteries derived from in- ternal carotid	

Mouth or Buccal Cavity	Roof palate	<ol style="list-style-type: none"> <li>1 Hard palate { Maxillae { processes</li> <li>2 Soft palate—uvula, palatine arches, and tonsils,</li> </ol>
	Floor—tongue	
	Bounded laterally and in front by cheeks and lips, Behind it communicates with pharynx	
Tonsils	Contains	<ol style="list-style-type: none"> <li>Tonsils, Orifices of ducts of salivary glands</li> <li>Tongue</li> <li>Teeth,</li> </ol>
	Masses of lymphoid tissue occupy triangular space between palatine arches on either side of throat,	
	Function	<ol style="list-style-type: none"> <li>1 Aid in formation of white cells*</li> <li>2 Act as filters and protect body from infection<sup>b</sup></li> </ol>
Tongue	Organ of taste and speech	
	Muscles	<ol style="list-style-type: none"> <li>1 Intrinsic muscles which effect changes in the shape of the tongue in pointing shortening lengthening and broadening it,</li> <li>2 Extrinsic muscles which join the tongue to the hyoid bone, the chin the soft palate and the larynx</li> </ol>
	Special organ of voice, Triangular organ made up of nine pieces of cartilage, Situating between the tongue and trachea, Contains vocal folds Slit or opening between cords called <i>glottis</i> , which is protected by leaf shaped lid called <i>epiglottis</i> , Connected with external { Mouth air by { Nose,	
Larynx	Nerves—derived from	<ol style="list-style-type: none"> <li>Internal branches of superior laryngeal</li> <li>External branches of superior laryngeal</li> <li>Superior thyroid branch of external carotid</li> <li>Inferior thyroid branch of thyroid</li> </ol>
	Arteries	

\* Debated

<sup>b</sup> This opinion is becoming one of sole

Trachea	{	Membranous and cartilaginous tube, $11\frac{1}{2}$ in long	
		Strengthened by C-shaped rings of cartilage	{ Complete in front, Incomplete behind
		in front of esophagus,	
		Extends from larynx to upper border of fifth thoracic vertebra, where it divides into two bronchi,	
Nerves	{	Branches of vagus	
		Recurrent nerves	
		Autonomics	
		Arteries—Inferior thyroid	
Bronchi and Bronchioles	{	Right and left—structure similar to trachea,	
		Right—shorter, wider, more vertical than left,	
		Divide into innumerable bronchial tubes or bronchioles,	
		As tubes divide their walls become thinner. Finer tubes consist of thin layer of muscular and elastic tissue lined by ciliated epithelium	
		Each bronchiole terminates in elongated sacculle called atrium ( <i>infundibulum</i> )	
		Each atrium bears on its surface small projections known as <i>alveoli</i> , or air cells	



## Lungs

Location—Lateral chambers of thoracic cavity, separated by structures contained in mediastinum,		
Cone shaped organs	{	Outer surface convex to fit in concave cavity,
		Base concave to fit over convex diaphragm,
		Apex about an inch or an inch and one-half above the level of sternal end of first rib,
		Hilum or depression on inner surface gives passage to bronchi, blood vessels, lymphatics and nerves
Right—Larger, heavier, broader, shorter—three lobes		
Left—Smaller, narrower, longer—two lobes,		
Anatomy	{	Porous spongy organs Consist of bronchial tubes—atria—alveoli, also blood vessels, lymphatics, and nerves held together by connective tissues,
Blood vessels	{	Pulmonary artery { Blood for aeration Accompanies bronchial tubes, Plexus of capillaries around alveoli, Returned by pulmonary veins
		Bronchial arteries—supply lung substance,
		May be regarded as aggregation of glandular tissue, Interior communicates with outside air by bronchi, trachea, glottis, Outside protected by walls of chest

Respiration	Function	Increase the amount of oxygen Decrease the amount of carbon dioxide, Help to maintain temperature, Help to eliminate waste		
	Breathing	Inspiration—Process of taking air into lungs, Expiration—Process of expelling air from lungs,		
	Processes	External respiration	External oxygen supply External carbon dioxide elimination	Takes place in the lungs
		Internal respiration	Internal oxygen supply Internal carbon dioxide elimination	Takes place in the cells
Normal Respiratory Movements	Normal size and position of chest at end of normal respiration,			
	Active inspiration	{ Any enlargement which forces more air into lungs,		
	Passive expiration—Chest returns to normal no effort involved			
Muscles of Inspiration	All the muscles that contract simultaneously with diaphragm, The diaphragm, The levatores costarum The external intercostals, The scaleni The sternocleidomastoid, The pectoralis minor, The serratus posticus superior			paired

Mechanism of Inspiration and Expiration	Enlargement of cavity	Vertical	
		Dorso-ventral	Lateral
Inspiration	Chest cavity enlarged	Elevation of ribs, dependent upon contraction of muscles of inspiration,	
		Descent of diaphragm by contraction of diaphragmatic muscles	
Expiration	Chest cavity made smaller	Enlargement of lungs—in proportion to enlargement of cavity—lungs in contact with chest walls,	
		Air rushes in through trachea and bronchi.	
Function	Increase the amount of oxygen.	Decrease the amount of carbon dioxide	
		Help to maintain temperature	
Repiration	Breathing	Inspiration—Process of taking air into lungs	
		Expiration—Process of expelling air from lungs	
Processes	External respiration	External oxygen supply	Takes place in the lungs
		External carbon dioxide elimination	
	Internal respiration	Internal oxygen supply	Takes place in the cells
		Internal carbon dioxide elimination	

Normal Respiratory Movements	{ Normal size and position of chest at end of normal respiration	
	Active inspiration	{ Any enlargement which forces more air into lungs
	Passive expiration—Chest returns to normal, no effort involved	

## PROBLEMS

1. What is the result of a mild hearing loss on speech? of a moderate hearing loss? of a severe hearing loss?
2. Investigate two commercial hearing aids. List the advantages and disadvantages of each.
3. Why is good physical health important to speech production?
4. What is the relation of fatigue to speech? to voice?
5. In what way does a badly deviated septum affect voice quality?
6. Investigate the parts of a wind instrument, compare these parts with the human voice as to vibrators, resonators, and bellows.
7. How does a sinus infection affect voice quality?

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## CHAPTER 3

### Training the Voice

We know that it is practically impossible to obtain maximum results from a musical instrument that has been damaged or badly used. Neither can we get maximum results from the human musical instrument if we are in poor physical condition. Voice is the manifestation of physical and mental well-being. If we are ill or chronically tired or malnourished, we cannot expect vibrant, beautiful vocal quality.

Before we consider the problem of voice training, therefore, we should study carefully our general health habits, including especially such items as diet, rest, exercise, relaxation, and posture. These are items that may be readily studied and, if necessary, adjusted. Insufficient rest, a diet deficient in proper foods, lack of exercise and relaxation, and habitually poor posture may all be barriers to the improvement of voice.

Mental habits must also be considered in voice production. The person who is habitually grouchy or pessimistic cannot be expected to have a pleasant or expansive voice. Sometimes poor mental habits are an outgrowth of poor health. Recent advances in the fields of medicine and psychiatry indicate that the reverse may also be true, that is, that poor health may result from poor mental habits. Because his state of mind sets the tone of his class, and because voice so unerringly betrays his state of mind, the teacher must analyze the correlation between physical and mental health and vitality in voice. He must aim at a positive rather than a negative approach to

life. He cannot overestimate the importance of a good mental outlook in developing his voice to its maximum.

In addition to general health there is another physical factor involved in voice production, namely, the condition of the vocal mechanism. The size and shape of the nasal and oral cavities for example have a very important bearing on voice quality. Any impairment of the functioning of the organs of speech or hearing may cause a modification in voice. (See Chapter 19.) Teachers should realize the importance of structural factors in the production of their own voices and they should also recognize the effect of pronounced deviations in their students. Grandgent has written somewhat facetiously, but truly, of the dissimilarities of the human vocal apparatus:

When one has examined the talking apparatus of a good many human specimens one is really dismayed at the lack of standardization. That is one of the differences between the Creator and Henry Ford. No two mouths are of the same width, no two pairs of lips of the same thickness or curvature, no two dental outfits identical, no two insides of equal depth, no two tongues of like size, shape or mobility. Even such a feature as the hard palate which seems to offer small field for fancy is most constant in its inconstancy. One mouth has it narrow like an arcade, another has it wide like the train shed of a central railway station, in one it bulges full and round like the dome of the Boston State House, in another it arches low and flat like the top of the Columbia University Library. I have never seen one, however, whose height suggested the elevated sound-capacity of the dome of our National Capitol.

In view of these variations one marvels how organs so dissimilar can produce noises which to the ear are indistinguishable.<sup>1</sup>

**Importance of relaxation in voice production.** In all art forms it is necessary to study the effect of relaxation. The artist cannot paint with a tense hand and stiff arm, the pianist cannot perform creditably with the muscles of his hands taut, neither can the singer or speaker suffering from undue tension.

<sup>1</sup> Grandgent, Charles, *Getting a Laugh*, pp. 107-108. Cambridge: Harvard University Press, 1925. Reprinted by permission of the publisher.

have a relaxed throat. Tension is manifested usually by nervousness, strain, irritability, and general lack of confidence. These traits may be evidenced vocally by a high, strident pitch, general inaudibility, choppy rhythm, or too great rapidity. By relaxation is meant not total collapse, but rather a degree of tension affording coordinated functioning of the whole organism. Such integration is evidenced by general vitality, buoyancy, and confidence.

Evidences, symptoms, or causes of tension should be analyzed just as carefully as general health habits. The cause of strain should be ascertained. Although this element will differ with practically every individual, there is evidence that in all paths of life today tension is increasing. Technological changes, post-war readjustment problems, economic conditions, increasing competition and many other factors in social life may all contribute to this increase. Teaching as a profession has not escaped. Insofar as the teacher is concerned, changing social conditions have meant a change in the philosophy of education as well as the inclusion of extracurricular activities, added clerical duties, and a number of tasks growing out of the general increase in school enrollments.

Much of the strain in teaching can be reduced by analyzing the problem of voice and relaxation. If the voice of the teacher is tense and metallic, he cannot expect his class to be relaxed and at ease. Nervous tension on the part of the teacher frequently causes restlessness in students.

The first duty, then, after deciding on the causes of strain or tension, is to endeavor to remove or to subordinate them. This task must be faced honestly with a realization of the difficulty involved. It may mean reorganization of thinking and of methods of approaching problems. We must, however, remember that relaxation is dependent entirely on the mind. Without relaxation, the voice cannot be free and relaxed.

**Posture.** Closely connected with the subject of relaxation is that of posture. If the shoulders are rounded, or the head dropped or held too high, the balance of the body is incorrect.



If the body is rigid, the voice will be hard or metallic because the resonators and vibrators will likewise be rigid. If, on the other hand, the body is too relaxed, there will be no energy or vitality in the voice. Many physical and nervous disorders and a general lack of enthusiasm and vitality may result. Bad posture is conducive to fatigue, fatigue, in turn, leads to bad posture.

The teacher must be especially aware of the importance of posture for his own benefit as well as for that of his students. In the list of activities for children, sitting ranks second from the kindergarten through high school. The classroom teacher, then, should exemplify good posture himself and should be able to help students whose posture is faulty through carelessness rather than as a result of structural abnormalities.

The exercises that follow in this chapter are included to help you establish a systematic approach to voice training. Select the exercises you find most beneficial to you personally from this chapter or other sources. Establish habits of daily practice, include a variety of exercises to avoid monotony. The number of exercises is not so important as the persistence with which you work to modify poor habits of voice production.

### ✓EXERCISES FOR RELAXING THE BODY

1 Drop your head forward on your chest. Let it hang until it seems to pull the body down with its own weight. Let the arms dangle loosely. Do not bend your knees but let your head descend toward the floor. Let your fingers touch the floor without stretching. Then resume an upright position. Repeat this exercise several times but not to the point of fatigue. Do not stretch, slump.

2 Stand upright with heels together and weight on balls of both feet. Rotate your head in the following manner: drop it forward on your chest; push it over the right shoulder; let it drop down in the back; and then let it come over the left shoulder by its own weight. Do this three or four times in one direction, then reverse the process. Practice slowly to avoid dizziness.

3 Stand with the feet apart. Follow directions for Exercise 2. Gradually increase the circular movement until the shoulders and the entire torso are included. Let the arms swing limply at the sides.

4 Close hands tightly Then open and shake the muscles of hands and wrists Repeat three times

5 Swing arms rhythmically forward and back from the shoulders Be sure that the joints of fingers wrists and elbows are relaxed

6 Stand on left foot Thrust right foot forward and rotate the foot at the ankle Repeat this exercise with clockwise and counter clockwise movements Repeat with left foot

7 Be seated Thrust both feet forward Rotate both at ankle as in preceding exercise

8 Stand on right foot Swing left leg rhythmically back and forth at the hip Repeat standing on left foot

9 Stand in a comfortable position Push head up as far as possible slowly relax muscles of jaw neck spine shoulders and hips until the body sinks to the floor in a state of complete relaxation Slowly reverse this process until you are standing upright

**Breathing for speech** Breathing may be divided into two general classifications usual or customary breathing which is adequate for ordinary life purposes and acquired or disciplined breathing which must be used for effective speaking or singing To the novice acquired breathing too often means raising the upper chest wall and shoulders This kind of breathing known as shallow is incorrect if it is used consistently in teaching preaching or acting it will eventually result in fatigue and hoarse voice Correct breathing utilizes the thorax the diaphragm and the abdomen As the diaphragm expands and contracts the abdominal wall must also expand and contract The term *mixed* breathing therefore probably describes the process most accurately though such terms as *diaphragmatic* and *abdominal* breathing are still used occasionally

**Inhalation and exhalation** The diaphragm as has been indicated on page 33 is the main muscle of inhalation As the air goes from the nose and mouth to the trachea and from the trachea into the bronchi it finally reaches the lungs The lungs are porous or spongy sacs which remain practically passive while muscular systems carry on the work of breathing As the intercostal and abdominal muscles expand to make room

at the base, to their capacity. Exhale slowly, dividing the outgoing breath into three parts. Put your hand to your lips to feel the outgoing air. Repeat this exercise two or three times. If you feel dizzy, do not be alarmed. You may not be used to as much oxygen as you get in this exercise. Stop practicing, but return to the exercise from time to time during the day. Increase the number of times you repeat it from two or three to six or eight.

2. Repeat Exercise 1, saying *ah* softly on the exhalation. Repeat, saying *ee* and *oo*.

3. Make a conscious effort to utilize the breath that you have inhaled in saying the vowel sounds in Exercise 2. Have someone count from 1 to 4 while you say *ah*. Analyze the tone to find out whether or not it is steady. If it wavers, you are not utilizing the breath.

4. With the tip of your finger, close one nostril lightly. Breathe deeply through the other, filling the base of the lungs at the back to their capacity. With a slow inward movement of the diaphragm, blow out the breath slowly, dividing it into four parts.

5. Pant vigorously. On exhalation say *hah, hah, hah, he, he, he, ho, ho, ho*. Be sure that your throat is relaxed and that your shoulders do not move.

6. Inhale quickly and quietly. Round the lips and exhale, making the sound of *wh* in wheel. Put your hand before your lips to feel the outgoing air.

7. Count from one to five as follows:

*one* (with a pull)—expand

*one, two* (with a pull)—expand

*one, two, three* (with a pull)—expand

*one, two, three, four* (with a pull) —expand

*one, two, three, four, five* (with a pull) —expand

8. Practice the following lines for the sole purpose of establishing diaphragmatic breath control. Notice the variety of vowel sounds in each line. Divide the lines into the smallest possible word groups or phrases. Be sure to use all the breath on each phrase.

An Austrian army—awfully arrayed,  
Boldly, by battery, besieged Belgrade

**Supporting the tone.** Many speakers start out with a strong supported tone, but by the time they have reached the end of

a phrase or sentence they are scarcely audible. This tendency to let the voice fade is due to inability to support the tone sufficiently so that there is some breath left at the end of the phrase. Beginners should practice on sounds or numbers first, then on short phrases, and, finally, on a series of phrases, breathing between phrases, but giving the impression of continuity in the material read. In organ music, there is assurance of carrying power to the end of the selection. This same sustaining of tone must be present in the speaking or singing voice. Such continuity can be obtained only through strong, steady, and flexible control of the breath. Control on very short phrases is requisite before long phrases can be mastered.

Strain or tension in the throat or neck will make the tone quaver or shake. Try to analyze the tightness or "throatiness" that results when a sound is produced with a tensed throat. After a sound that seems free is produced, try to produce it again. At first, the free, resonant sound may be accidental. Work consistently, and an increasing number of sounds will have freedom and support.

### EXERCISES FOR SUPPORTING TONE

1 Yawn or simulate a yawn. Note the feeling of freedom in the throat and the upward movement of the soft palate.

2 Say the vowels in the following words, holding each vowel to a count of four: *he, calm, pool*. Repeat, being sure that the throat is relaxed and that each sound is level. Repeat, saying each vowel in the vowel scale as though it were the final sound in a sentence.

3 Practice the following phrases, sustaining the tone and imagining you are talking to several hundred people out of doors.

(a) Ring the alarm bell!

(b) 'Boomlay boomlay boomlay boom!'

(c) 'Once more unto the breach dear friends, once more,  
Or close the wall up with our English dead!'

(d) 'Rejoice you men of Angiers, ring your bells!'

(e) "Gold! Gold! Gold! Gold!"

Bright and yellow, hard and cold!

(f) 'Wherefore rejoice? What conquest brings he home?'

(g) 'Out of the north the wild news came.'

4 Give the following directions as though you were giving them in a large gymnasium

- (a) One two three four!
- (b) Forward march!
- (c) Right about face!
- (d) Left about face!
- (e) Halt!
- (f) Ready! Set! Go!

5 Call to someone at a distance increasing the loudness of the tone gradually

6 Call, "Mary, come on over" to an imaginary person across the street

**Characteristics of voice** The characteristics of voice include pitch, energy or volume rate and quality. These attributes are highly individualized. Sometimes it is necessary to hear only a syllable or two on the telephone or over the radio in order to identify a speaker. The blending of these characteristics of tone enables us to distinguish his particular voice from all others.

**Pitch** Pitch indicates the relative highness or lowness of a sound, it is dependent upon the frequency of vibration of the air waves sent out by the vibrating vocal cords. To some extent pitch is predetermined since it is dependent on the length, tension and thickness of the vocal cords. In like manner, the pitch of stringed instruments is largely determined by the length, thickness and tautness of the strings. A string that is short and stretched will yield a greater number of vibrations and a correspondingly higher pitch than a long, thick, relaxed string.

The normal pitch range used in speech is about one octave. The range of pitch used by any individual speaker, however, is dependent on his ability, habit, and temperament, and on the nature of his material.<sup>1</sup> Pitch is very subtly connected with emotional state. Note the high pitch expressing emotion, the medium pitch which usually shows poise and dignity, and

<sup>1</sup> Cf. Fairbanks Grant. Recent Experimental Investigation of Vocal Pitch in Speech. *Journal of the Acoustical Society of America* 11 1940 pp 457 466

the low pitch induced by deep or solemn experiences. Sometimes undue tension or nervousness makes the voice constantly too high and rasping in pitch. Monotony or lack of variation in pitch may also produce an unpleasant effect.

One method of ascertaining the best pitch level for individual use is to test the limits of tone that the voice can comfortably attain on a piano. After the range has been determined select that tone which is a third below the middle pitch of the range as the best one for use in ordinary conversation. Mere width in vocal range is not necessarily a sign of vocal superiority. Control of the range for the particular material at hand is the test of the above principle.

For effective teaching as for effective acting or public speaking, the speaker must be able to vary his pitch depending upon the nature of the material he is teaching or reading. For high pitch he should practice brilliant selections that are gay and carefree. For low pitch he should practice solemn or tragic selections. In trying to achieve height in pitch he must avoid sounding strained, the vocal cords are more tense, and, if his throat is unrelaxed he will achieve an unpleasant screechy tone rather than a rich resonant one.

### EXERCISES FOR PITCH

1 After you have determined on the piano the pitch suitable for conversational purposes hum the pitch frequently. Practice selections that have that tone as a basis.

2 Practice carefully and read aloud to the class the following selection paying particular attention to the pitch of your voice. What selections will require high pitch? Why? What selections will be low pitched? Why?

(a)

She left the web she left the loom  
 She made three paces through the room,  
 She saw the water lily bloom  
 She saw the helmet and the plume  
 She look'd down to Camelot

(b)

You men of Angiers, open wide your gates,  
And let young Arthur, Duke of Bretagne, in,  
Who by the hand of France this day hath made  
Much work for tears in many an English mother,  
Whose sons lie scattered on the bleeding ground

—SHAKESPEARE

(c)

Lead out the pageant sad and slow,  
As fits an universal woe,  
Let the long, long procession go,  
And let the sorrowing crowd about it grow,  
And let the mournful martial music blow,  
The last great Englishman is low

—TENNYSON

(d)

This was the noblest Roman of them all,  
All the conspirators, save only he,  
Did that they did in envy of great Caesar,  
He only, in a general honest thought  
And common good to all, made one of them  
His life was gentle, and the elements  
So mix'd in him that Nature might stand up  
And say to all the world "This was a man"

—SHAKESPEARE

(e)

✓ The boast of heraldry, the pomp of power,  
And all that beauty, all that wealth e'er gave,  
Await alike th'inevitable hour,  
The paths of glory lead but to the grave

—THOMAS GRAY

(f)

The gaudy, blabbing and remorseful day  
*Is crept into the bosom of the sea*  
And now loud-howling wolves arouse the jades  
That drag the tragic melancholy night  
Who with their drowsy, slow and flagging wings  
Clip dead men's graves, and from their misty jaws  
Breathe foul contagious darkness in the air

—SHAKESPEARE

**Energy or volume** Various types of audiences make varying demands upon the speaker's voice. For conversational purposes you need expend little energy. As soon as you address a larger group or speak in a larger room, you must increase your volume so that you can be heard without difficulty by the audience. Volume is determined by the control of the outgoing breath and by the reinforcement of tone in the resonating cavities of the chest and head.

Merely talking loudly or shouting should not be confused with proper control of volume. Many speakers make the mistake of thinking that if they can be heard, they must be using their voices properly. Sometimes they are putting all their pressure on their throats, thus making the larynx assume the control that should be carried by the strong trunk muscles. The throat must be thought of merely as a passageway for air, and not as a motor or clutch.

It is important that a speaker take into account noises and movements in the room in which he is speaking. Coughing, occasional whispering, general motion, the entrance of late comers all deflect from concentration on the speaker unless he can overcome such disturbances by increasing his volume. In like manner outside noises such as automobile horns, trolley cars, riveting machines and general city noises must be overcome by increasing the volume so that the voice rather than the extraneous noises demands attention. Many of the discipline problems of classrooms are due to the inability of the teacher to compete with these outside distractions.

The teacher should be able to alter his volume from a whisper to a shout or *vice versa* with equal facility in order to meet classroom conditions. He should try to develop this flexibility in volume gradually and slowly.

### EXERCISES FOR VOLUME

1 Increase your volume according to the situation indicated below in reading the following lines

The splendor falls on castle walls  
And snowy summits old in story



The long light shakes across the lakes,  
And the wild cataract leaps in glory  
Blow, bugle, blow, set the wild echoes flying,  
Blow, bugle, answer, echoes, dying, dying, dying

—TENNISON

- (a) Read to a very small group in a small room
- (b) Read from a platform in a medium sized room
- (c) Read from a platform in a room that is large, be sure the people in the last row can hear
- (d) Imagine you are reading from the platform in an auditorium where there is a balcony. Increase your volume so that those in the last row of the balcony will have no trouble in hearing you

2. Practice each vowel sound on page 86 softly, with medium volume and with maximum volume. Do not let the tone waver, it must be steady throughout

3. Practice each vowel and diphthong sound (page 86) with middle stress. Begin very quietly, gradually increase the volume in the middle, then decrease it at the end

4. Read the following in a hushed voice

Be gone!  
Run to your houses, fall upon your knees,  
Pray to the gods to intermit the plague  
That needs must light on this ingratitude

—SHAKESPEARE

5. Read the following in a conversational tone

Speak the speech I pray you, as I pronounced it to you trippingly on the tongue but if you mouth it as many of your players do, I had as lief the town crier spoke my lines. Nor do not saw the air too much with your hand, thus, but use all gently for in the very torrent tempest and, as I may say, whirlwind of passion, you must acquire and beget a temperance that may give it smoothness

—SHAKESPEARE

6. Read the following explosively

Awake! awake!

Ring the alarum bell! Murder and treason!  
Banquo and Donalbain! Malcolm! awake!  
Shake off this downy sleep death's counterfeit,  
And look on death itself! up up and see

The great doom's image! Malcolm! Banquo!  
 As from your graves rise up and walk like sprites,  
 To countenance this horror! Ring the bell

—SHAKESPEARE

**Rate** Many factors, internal and external, affect the rate of speech. The speaker's metabolism, for example, is an internal characteristic which influences his whole tempo of living. If he is slow and easy-going his speech normally will be fairly slow in rate, if he is highly strung and generally quick in his coordinations, his speech is likely to be rapid. Many persons believe that because they come from families that are extremely slow or excessively rapid they cannot change. Fortunately, it is possible to learn sufficient technique to vary one's rate in spite of natural tendencies to the contrary.

The nature of the material that is being spoken or read presents another kind of internal influence. The drama or humor or tragedy of the words is inherent in the thought, whether it be the speaker's own or one that he is interpreting. He has little control over this intrinsic quality in the material, though it must control his rate. If he reads a eulogy in an abrupt staccato manner or a love lyric as though it were a funeral dirge, his rate will interfere with the proper communication of an idea.

External influences over which he may have little or no control include the size and acoustics of the room in which he is speaking, the size of his audience and their apperceptive background for the material at hand, the emotional reaction to be set up, and whatever has preceded his speech or is to follow it. A speaker may wish to present a contrast, for example, to a previous speaker or to one who is to follow. He may use rate as a device to achieve this contrast.

In short, there is no specific rule for rate that will fit every speaker or every situation. Intelligibility is a major objective in all communication. The speaker should try first to be intelligible. If his articulation is accurate and unlabored, he

may speak very rapidly and be understood. If his articulation is careless, he may give a blurred effect even though he tries to speak slowly and painstakingly. If his speech is naturally slow and he wishes to increase his speed, he should endeavor to improve articulation and breath control.

The crux of rate, assuming that articulation is accurate, lies in the speaker's control of breath. He must learn to use outgoing air economically and efficiently, saying as much as possible on one breath without giving the effect of gasping. The most effective way of hearing one's voice objectively is through recordings. For purposes of judging the effect of varied rate it is well to read the same material slowly, rapidly, with normal rate and with exaggerated rate. In this way, it is possible to evaluate the effect of rate on voice quality.

✓ Pauses and duration of sounds affect rate. These problems are discussed on pages 229 and 233.

### EXERCISES FOR IMPROVING RATE

1 Evaluate your own breathing habits. Do you take one breath for a long sentence or paragraph? Do you interrupt phrases to gasp for breath? Do you try to take one breath for each phrase?

2 How does your rate of speech compare with that of other members of your family?

3 Listen to recordings of your own free speech and reading. Determine how many words you said a minute. Assuming that speech varies from 100 to 200 words a minute, do you speak too slowly or too rapidly?

4 Listen to three professional speakers or actors. Evaluate their rate for a specific period of time. Note the effect of variety in rate on the emotional response of the audience.

5 Read the following selections aloud. Determine the proper rate or rates for each and justify your choices.

(a)

America has furnished to the world the character of Washington! And if our American institutions had done nothing else that alone would have entitled them to the respect of mankind Washington! 'First in war first in peace and first in the hearts

(d)

When Freedom, from her mountain height,  
 Unfurled her standard to the air,  
 She tore the azure robe of night,  
 And set the stars of glory there,  
 She mingled with its gorgeous dyes  
 The milky baldric of the skies,  
 And striped its pure, celestial white  
 With streakings of the morning light,  
 Then, from his mansion in the sun,  
 She called her eagle bearer down,  
 And gave into his mighty hand,  
 The symbol of her chosen land

—JOSEPH RODMAN DRAKE

**Quality or timbre.** Quality is that characteristic or attribute of voice which distinguishes one voice from all others. Quality is largely a matter of resonance, which in turn is primarily a matter of structural formation. The pharynx, mouth, and nasal cavities tend to stress certain partials, or overtones, which make one voice different from every other voice. Sometimes there are family resemblances in voices just as there are in appearance, but, no matter how great the similarity, no two voices are identical. As a matter of fact, one voice may go through great changes in quality because of the speaker's own emotions.

In the development of quality, the student should apply the exercises for voice not only to classwork but also to conversation and all other speech activities. Only as the new speech habits become constant will good tone quality and control of breath become a part of his personality.

For good quality, there must be relaxation of the throat and neck. Any undue tension will result in a modification of tone. Constriction results in a lack of mellowness. There must be a constant and steady support to the tone. Without support from the abdominal, or trunk, muscles there will not be volume adequate for classroom purposes.

Too much emphasis cannot be placed on the mental ap-

proach to this matter of quality. The student must from the beginning train his ear so that he knows the quality he wants, and he must think in terms of that quality. He must strive to project a tone that is energetic and vital. Mere physical facility is not sufficient, there must be a mental and emotional concept of the desired tone.

**Classification of tone** All tone in speech is classified into one of three categories: a conversational tone, a sonorous tone, and a pectoral tone, i.e., one that comes from the chest.

The first of these, the conversational tone, is most frequently employed, as its name implies, in conversation, it may be used in many speech activities in the classroom, depending on the size of the room and the nature of the particular oral activity.

For purposes of speaking to a large audience, or sometimes for dramatic effects, the conversational tone is insufficient, and a sonorous or "round mouth," tone is used. This type of tone is usually in the lower pitch range, and it is especially valuable in portraying grandeur, solemnity, pathos, and love.

The third type of tone, that which seems to come from the chest, is a quality that is not widely used except in dramatics. It may add mystery or fear because of its hollow sound, for this reason, ghosts on the stage utilize its cavernous quality.

Teachers should practice widely in all of these types because of the varied demands made on them in classroom practices. They should also be able to differentiate between the types of voice to be used in and the methods of approach to various kinds of oral reading.

### EXERCISES FOR VARIETY IN TONE

1 Since much of the process of voice production is mental, focusing on the direction of the outgoing air will help substantially in improving voice quality. This concept may seem abstract but if you try to develop some kind of imagery you will be able to increase its concreteness. Think for example of a triangle of air with its base at your mouth extending until its apex reaches the last person in an audience or some other specific spot. The idea is to think of the air carrying the sound. Let the air out slowly and smoothly

without tightening the muscles of your jaw or throat. Since the development of imagery is a highly individualized art, develop your own images. Whatever images result in relaxed and resonant tones are the best images for you. Vary the size of the image, depending on the volume you want to use. A very short triangle, for example, might be used in thinking of a small audience. A very long triangle might be used for a large audience.

2. Practice all front vowels (page 133) preceded by *t*, *d*, and *n*. Be sure that the tone is well forward.

3. Practice all back vowels (page 133) preceded by *t*, *d*, and *n*.

4. Prepare a prose passage in which you think conversational quality should be used. Read it, trying to get maximum head resonance.

5. Give one of your school vells with special attention to volume. Think of the process as from below upward rather than from above downward.

6. Practice the vowels and diphthongs with sonorous quality.

7. Indicate the type of imagery that you have found most helpful in producing a free tone.

8. What type of tone do you think would be used in the following?

(a)

While the Plowman, near at hand,  
Whistles o'er the Furrowed Land,  
And the Milkmaid singeth blithe,  
And the Mower whets his scythe,  
And every Shepherd tells his tale  
Under the hawthorn in the dale

—MILTON

(b)

Imprudent to defend the liberty of the press! Why? Because the defense was unsuccessful? Does success gild crime into prudence? Was Hampden imprudent when he drew the sword and threw away the scabbard? Yet he, judged by that single hour, was unsuccessful. After a short exile, the rare he hated sat upon the throne.

—WENDELL PHILLIPS

(c)

*Ghost* I am thy father's spirit,  
Doom'd for a certain term to walk the night,  
And for the day confin'd to fast in fires,

Till the foul crimes done in my days of nature  
 Are burnt and purged away But that I am forbad  
 To tell the secrets of my prison-house,  
 I could a tale unfold whose lightest word  
 Would harrow up thy soul, freeze thy young blood,  
 Make thy two eyes like stars, start from their spheres,  
 Thy knotted and combined locks to part,  
 And each particular hair to stand an end  
 Like quills upon the fretful porpentine  
 But this eternal blazon must not be  
 To ears of flesh and blood!

—SHAKESPEARE

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## CHAPTER 4

### Articulation

Some speakers are difficult to hear because they do not use sufficient volume others use a great deal of energy in speech, but neglect to use their lips and tongue adequately in producing sounds The result is muffled or blurred speech that reduces the effectiveness of any speaker, no matter how dramatic his material The production of sounds in speech is similar to that in music We would never think of striking *C* on the piano if we wanted to hear *D* or *E* Likewise, if we wish to make an accurate sound in speech, we should analyze the exact position of the lips, the placement of the tongue, and the position of the jaw The stiff-jawed, tight-lipped, lazy-tongued speech that is so common in America makes it impossible for many persons to find out what results can be obtained from voices that might be made beautiful

To overcome lazy habits of articulation, it is necessary to exercise the speech organs in much the same way that we exercise for muscular coordination in athletics or instrumental music There follow exercises for relaxing the jaw and for increasing the flexibility of the lips, tongue, and palate

#### EXERCISES FOR RELAXING THE JAW

Select those exercises which, after experimentation, you find most helpful Daily, systematic practice is essential for improvement Work for very short periods at first to avoid fatigue Increase practice periods as the muscles become more flexible

1. Yawn, looking in your mirror to note the dropping of your jaw. Yawning is very good for relaxing the throat and jaw.

2. Repeat Exercises 1 and 2 on pages 48-49.

3. Read the following lines, looking in a mirror.

To hear the lark begin his flight,  
And singing, startle the dull night,  
From his watch-tower in the skies,  
Till the dappled Dawn doth rise,  
Then to come, in spite of sorrow,  
And at my window bid good morrow

—MILTON

Note the words on which your jaw drops most. Now read the lines, trying to keep your jaw in one position. What is the effect on the resonance of the passage? Re-read, with the jaw relaxed, pay special attention to the relaxation of the jaw in the vowel sounds in the following words: lark, flight, startle, skies and rise. Unless the jaw is relaxed, these sounds will be distorted.

4. Listen carefully to the speech around you. Can you tell when the jaw is tense, merely by hearing the speech, without watching the mouth of the speaker?

### EXERCISES FOR INCREASING THE FLEXIBILITY OF THE LIPS

1. Pout your lips. Relax. Pout. Relax. Do this exercise to eight counts.

2. Practice the following exercises, noting the use of the lips in producing the consonant sounds.

(a)

hub-bub	hub bub	hub-bub
dib-dab	dib dab	dib-dab
dabble	dabble	dabble
babble	babble	babble
bubble	bubble	bubble

(b)

mumble	mumble	mumble
bumble	bumble	bumble
tumble	tumble	tumble
jumble	jumble	jumble
bubble-bumble	bubble-bumble	bubble-bumble
bubble-bumble-mumble	bubble-bumble-mumble	bubble-bumble-mumble

## (c)

pip  
pop  
pippin  
piping  
piper

pip  
pop  
pippin  
piping  
piper

pip  
pop  
pippin  
piping  
piper

3 Practice the following exercises noting the use of the lips in producing the vowel sounds, as well as the consonants

woo  
wow  
wool  
boy  
whoa

woo  
wow  
wool  
boy  
whoa

woo  
wow  
wool  
boy  
whoa

4 Read the word lists on pages 163 and 164 for the sounds of *w* and *wh*

5 Spread the lips for the sound of the vowel in *he* Round them for the vowel sound in *woo* Repeat to count of eight

6 Read the following lines, exaggerating lip consonants

- (a) O wild west wind
- (b) Five miles meandering with a mazy motion
- (c) With bearded bubbles winking at the brim
- (d) He bravely broached his boiling bloody breast
- (e) Pins and poking sticks of steel

### EXERCISES FOR INCREASING THE FLEXIBILITY OF THE TONGUE

1. Open your mouth slowly Place your first finger on your chin and your thumb and little finger of the same hand on either side of your chest, thereby holding your jaw down (This preparation precedes *all* tongue exercises)

Advance the tongue as far out of the mouth as possible, looking in the mirror to be sure that the jaw does not move Do not let the tip of the tongue fall Draw tongue back into mouth slowly Repeat to eight counts Relax

2 Raise the tip of the tongue to the ridge of the upper front teeth Then move it slowly backward along the hard palate Then advance the tongue over the palate until it reaches the ridge again Repeat forward and backward movement eight times Be sure that the tongue never falls to the floor of the mouth and that the mouth does not close during the exercise Relax

3. Advance the tongue as far out of the mouth as possible, pointing it toward the tip of the nose Draw tongue in Repeat eight times Relax

4. Placing the tip of the tongue behind the upper front teeth, bulge the tongue out Draw it in Repeat this exercise four times at first, then increase to eight times, being sure that the tip of the tongue is not lowered Relax

5. Placing the tip of the tongue behind the lower front teeth, bulge the tongue out Draw it in Repeat this exercise four times at first, then increase to eight times, being sure that the tip of the tongue remains behind the lower teeth Relax

6. Groove the tongue, advance it slowly as far out of the mouth as possible Draw it back into the mouth Repeat eight times Relax (If you cannot groove your tongue, use a tongue depressor or a stick of hard candy Try to curl the tongue around the article you use This exercise is particularly valuable for those who are trying to overcome a lisp)

7. Rotate the tongue around the lips, beginning at the right side Repeat four times Relax Repeat, beginning at the left side After four rotations, relax

8. Practice the following exercises, being sure that the tongue touches the upper gum ridge on *t*, *d*, *n*, and *l*

Ta-ti-te-to-tu

Da-di-de-do-du

La-li-le-lo-lu

Na-ni-ne-no-nu

Repeat each line three times Relax

9 Practice the word lists containing the consonants *t*, *d*, *n*, and *l* on pages 173, 175, 177, and 179

10. Read the following

(a)

Double, double, toil and trouble,  
Fire burn and cauldron bubble

—SHAKESPEARE

(b)

Night's candles are burnt out, and jocund day  
Stands tiptoe on the misty mountain tops

—SHAKESPEARE

(c)

I owl whisperings are abroad unnatural deeds  
 Do breed unnatural troubles infected minds  
 To their deaf pillows will discharge their secrets  
 More needs she the divine than the physician  
 God God, forgive us all!

—SHAKESPEARE

(d)

In the violet-embroidered vale  
 Where the love-lorn nightingale  
 Nightly to thee his sad song mourneth well

—MILTON

(e)

That orb'd maiden, with white fire laden,  
 Whom mortals call the Moon,  
 Glides glimmering o'er my fleece-like floor  
 By midnight breezes strewn

—SHELLEY

11. Read the word lists for the sibilants *s*, *z*, *sh*, and *zh*, on pages 181, 183, 185, and 187

12. Read the following

(a)

"Good speed!" cried the watch, as the gate-bolts undrew,  
 "Speed!" echoed the wall to us galloping through,  
 Behind shut the postern, the lights sank to rest  
 And into the midnight we galloped abreast

—BROWNING

(b)

Teach me your mood, O patient stars!  
 Who climb each night the ancient sky,  
 Leaving on space no shade, no scars,  
 No trace of age, no fear to die

—FERGUSON

(c)

The undecaying yew has shed his flowers  
 Long since in golden showers

—JOHN FREEMAN

(d)

Rich the treasure  
Sweet the pleasure,—  
Sweet is pleasure after pain

—DRYDEN

13. Read the word lists for the voiceless and voiced sound of *th* on pages 169 and 171

14 Read the following

(a)

The wind bloweth where it listeth, and thou hearest the sound thereof, but canst not tell whence it cometh or whither it goeth so is every one that is born of the spirit

—GOSPEL OF ST JOHN

(b)

So long as men can breathe or eyes can see  
So long lives this, and thus gives life to thee

—SHAKESPEARE

(c)

This is the state of man today he puts forth  
The tender leaves of hope, tomorrow blossoms  
And bears his blushing honors thick upon him  
The third day comes a frost a killing frost

—SHAKESPEARE

(d)

And in thy right hand lead with thee  
The mountain nymph sweet Liberty  
And if I give thee honor due  
Mirth, admit me of thy crew

—MILTON

(e)

The happiness of the times being extraordinary when it was lawful to think what you wished, and to say what you thought

—TACITUS

### EXERCISES FOR THE PALATE

1. Read the word lists on pages 193 and 195 distinguishing carefully between the sounds of *k* and *q*

2 Raise the tip of the tongue to the upper gum ridge Say *n*  
Raise the back of the tongue to the soft palate Say *r* Practice *n-ŋ, n-ŋ*, eight times Relax

3 Practice the phrases on page 199, being sure that there is no final sound of *l* or *g*

4 Open your mouth slowly. Look in the mirror and observe the action of the uvula when you breathe in. Pant. Relax.

5 Read the following

(a)

The cataract strong  
Then plunges along  
Striking and raging  
As if a war waging  
Its caverns and rocks among,  
Rising and leaping  
Sinking and creeping  
Swelling and sweeping  
Showering and springing,  
Flying and flinging  
Writhing and ringing  
Eddying and whirling  
Spouting and frisking  
Turning and twisting  
Around and around  
With endless rebound

—ROBERT SOUTHY

(b)

And his broad sword was swinging  
And his brazen throat was ringing  
Trumpet loud

—GUY HUMPHREYS McMASTER

(c)

Old England's sons are English yet,  
Old England's hearts are strong,  
And still she wears her coronet  
Aflame with sword and song

—HERMAN CHARLES MERIVALE

(d)

O the fluttering and the pattering of those green things growing!  
How they talk each to each when none of us are knowing  
In the wonderful white of the weird moonlight  
Or the dim dreamy dawn when the cocks are crowing

—DINAH CRAIK

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## **PART III**

### **THE SCIENTIFIC STUDY OF LANGUAGE**

## CHAPTER 5

### Phonetic Approach to the Study of Language

**Ways of learning a spoken language.** There are two ways of learning to speak a language. The more usual one, especially in the case of one's mother tongue, is through imitation. The second, and more scientific method, is through a detailed study of each sound in the language.

✓ This scientific study of the sounds of a language is called *phonetics*. ✓ Phonetics is not a language, but an accurate analysis of the sounds of a language, the formation of these sounds, and their blending and modifications in connected discourse. The use of phonetics is not confined to English, it is a key to most languages, living or dead.

Before attempting to identify or analyze the sounds of English, we would do well to consider some of the factors inherent in our language that are causes of great confusion.

First of all, there is a fundamental discrepancy in our alphabet: it contains only twenty-six letters, whereas we have approximately forty sounds.<sup>1</sup> In addition to this basic maladjustment, some of the letters in our alphabet are redundant. For example, we learn the letter *c*, but actually, when we find the letter *c* in a word, we give it the value of *s* in *ciy* or of *k* in *cat*, *q* which must be followed by *u*, also has the value of *k*, another letter, *x*, has the value of *ks* in *exit*, *gz* in *exert*, *z* in *Xenophon*, and *lsh* in *luxury*.

<sup>1</sup> The unaspirated and the syllabic consonants are frequently counted as additional sounds.

Many of the other letters represent more than one value. The letter *p*, for example, in the word *phial* combines with the aspirate producing a sound of *f*. In *psalm* or *ptomaine* it has no sound value at all, in *pipe* it has the value assigned to it in the alphabet, though in *pipes* the value of the second sound is not the same as that of the first. The letter *g* may have the value of the initial sound in *gem*, that of the initial sound in *gain* the sound of *f* in *laugh* or *p* in *hiccough*. None of the e-sounds resembles the final consonant in *sing*, and the final sound in *sing* sometimes has a *g* added to it in a word such as *finger*.

The five vowel sounds ordinarily attributed to English actually express in various spelling combinations fifteen distinct vowel sounds, and it is estimated that there are two hundred and fifty ways of representing these fifteen vowel sounds by spelling. There are, furthermore, sixty ways of writing our twenty three consonant sounds.\* These facts indicate that English is an extremely unphonetic language, that is, a language in which one letter may represent a variety of sounds, with a resultant confusion of the values of these sounds.

**Causes of phonetic inconsistency** The lack of phonetic consistency in our written language is the outgrowth of a combination of historical factors. Latin was the language of the Christian Church, French was the language of the court. Naturally, English was affected in grammar, vocabulary, and spelling by the influence of these languages. There was apparently, no dissension about the supremacy of English after the Norman Conquest, rather there was an interruption of a linguistic tradition that had existed before the Battle of Hastings. From the time of King Alfred in the ninth century to the Battle of Hastings in 1066, the West Saxon dialect had become the literary language of the English speaking people although many other dialects were used in the spoken language. At the time of the Norman Conquest, there were

\* Soames L. *Introduction to English French and German Phonetics* (Third Ed.) London Macmillan 1913

many indications that the West Saxon dialect would become increasingly extensive in its influence. The conquest by the Normans put an end to the supremacy of this dialect, not because the Normans disliked English, but because French was the language of the court and of the élite, and the court consisted of French-speaking Normans.

There seems to be little substantiation for the view sometimes held that the Normans wished to force their language on their subjects. In this connection, George Hempel wrote in 1898

The conquerors are a comparatively small body, who become the ruling class, but are not numerous enough to impose their language on the country. They are forced to learn the language of their subjects, and their grandchildren may come to know that language better than they know the language of their ancestors. The language of the conquerors dies out but bequeaths to the native language its terms pertaining to government, the army, and those other spheres of life that the conquerors had specially under their control. Historic examples are the cases of the Goths in Italy and Spain, the Franks in Gaul, the Normans in France and the Norman French in England.<sup>2</sup>

After the establishment of the Normans, every Englishman used the vernacular of his own dialect, and the West Saxon dialect was once more reduced to the status it had before the days of Alfred. Again, the problem arose as to which of the other main dialects, Northumbrian, Mercian, or Saxon, would become the literary language of the English. This question remained an open one for nearly three hundred years, for, from the time of the Norman Conquest or shortly thereafter, there was no such thing as a standard literary English until 1300. By this time the English dialects were so far apart that a Southerner's speech was scarcely intelligible to a Northerner. By the end of the fourteenth century it was obvious that some dialect would have to be made the literary standard, and that such a dialect would have to be one that was widely

<sup>2</sup> Hempel, George, *Transactions of the American Philological Association*, 1898, Vol. XXIX, pp. 31 ff.

intelligible and that was already used by those in power in the state. The dialect which seemed to meet the requirements was a Mercian one known as the East Midland dialect. It was the dialect of the court when English was spoken in court, the dialect of London and therefore of the great Londoner Chaucer, and the dialect of Oxford. In addition, it was the dialect in which Wiclif made his translation of the Bible. By 1450 East Midland was indisputably the literary language of the Britons.<sup>4</sup>

Before the Norman Conquest English had begun to borrow words. After the fall of the Roman Empire a band of monks journeyed to England to Christianize the English. It is estimated that these peaceful missionaries who used Latin the language of the Church, introduced approximately six hundred Latin words into the English language. After the Norman Conquest the English borrowed from the French first from the Norman French and later, more extensively, from the French of Paris known as the Central dialect. Some of these borrowed words retained their own spelling although the words were mispronounced by the Anglo-Saxons. Many of our present day words therefore are spelled as were the words of Old French because spelling changes have not coincided with changes in the use of sounds in the history of the English language.

**Effect of printing** During the time of Chaucer spelling became more uniform. The invention of printing about the middle of the fifteenth century had a stabilizing effect and caused the written word to become in a way sacred and therefore extremely difficult to change.

While we cannot blame printing for all the peculiarities of English certainly some of them are due to the fact that a large number of printers were Dutch. Since the parent language was the same there were naturally many words in Dutch and in Anglo-Saxon that looked similar, though they

<sup>4</sup> Cf. Greenough, James B. and H. L. Hottelidge, George L. *Words and Their Ways* in *English Speech* p. 87. New York: Macmillan, 1939.

were not identical. When it became necessary to make a choice between printing a Dutch word and an Anglo Saxon one the printer apparently compromised as in the word *ghost*. The Dutch word with the same meaning was *gheest* whereas the Anglo Saxon word was the phonetic *gost*. In an effort to make it look like a Dutch word the printer inserted the *h* thereby making the spelling unphonetic and adding another silent letter to a language abounding in silent letters.

It is obvious that the peculiarities of our orthography came about in devious ways. The fact remains however that with French and Gaelic as possible competitors English is the most unphonetic language in the world.

The problem of overcoming this basic nonphonetic quality of English has been a weighty one for linguistic scholars for many years. All efforts to simplify the written language or spelling have been fraught with failure because of the inadequacy of the alphabet and the inertia or opposition of the general public.

**Diacritical markings** The problem as far as dictionaries were concerned was partially solved with diacritical markings. There are three major difficulties encountered in these markings. (1) They are necessarily lacking in scientific precision because they are applied to unscientific and amazingly inconsistent spelling. The following marks for example according to Webster's markings all indicate what is actually one sound *e* in *maker* *a* in *account* *a* in *sofa* *e* in *silent* *ø* in *connect* and *u* in *circus*. (2) If one does not know how to make the sound indicated in the key word it is impossible for him to get an accurate pronunciation. An Italian for example might read the marking *ι* for the sound in *it* but continue to pronounce the word with the vowel sound in *eat* because he did not know how to make the sound indicated by *ι*. (3) All dictionaries use their own system of marking. Such a lack of standardization obviously increases confusion.

When one consults a diacritically marked dictionary it is generally to find out how to pronounce an isolated word. In

order to show the effect of connected material written with diacritical marks, a paragraph has been included on page 87. Read this paragraph noting especially the use of italics to indicate weakening of vowels.

**Alphabets preceding the phonetic alphabet.** The letters in the English alphabet are derived from the corresponding forms in the Latin, the early forms of which in turn, came from the West Greek alphabet, which was a heritage from the Phoenicians. The history of this alphabet in its pre-Greek days is still controversial. It is generally conceded, however, that the Greeks altered the Phoenician alphabet to suit their own needs, that the Phoenician alphabet, being Semitic in origin, had no vowels and that the Greeks in altering it to suit their linguistic needs added symbols to indicate their own seven vowels.

The Romans got their alphabet from the Greeks, but they were apparently not so inventive linguistically as the Greeks and made few changes to suit their own needs. They tended, rather, to make the best of the Greek alphabet. Since the Romans had sounds that the Greeks did not have, there arose a problem as to how to indicate them. Instead of adding new letters, the Romans merely devised a method of showing that vowels were long by doubling them, or, in one period of Roman history, by using a mark called an *apex* ( *^* ) to show length. This system was impractical and accounts for much of the confusion in our language today, since the English alphabet was based on the Roman one, known as the Unimproved Roman Alphabet.

**Basis of the phonetic alphabet.** It was not until 1888 that a really successful method of dealing with languages, scientifically accurate and at the same time simple, was established. In that significant year a number of European philologists,<sup>1</sup> using the old Roman Alphabet as their basis, but following the wisdom of the Greeks in adding letters as they were needed,

<sup>1</sup> Foremost among these philologists and linguists were Henry Sweet of England, Paul Passy of France, Wilhelm Victor of Germany, and Otto Jespersen of Denmark.

# CHART OF ENGLISH SOUNDS

ā	āle	b	ba'by, be
ā	chā·ot'ic	ch	chair, much
â	câre	d	day, den
ă	ădd	dū	ver'dure (-dūr)
ă	ăc·count'	f	fill, feel
ä	ärm	g	go, be·gin'
â	âsk	gz	ex·ist' (ĕg·zīst')
â	so'fă	h	hat, hen
ē	ēve	hw	what (hwōt)
ē	hēre	j	joke, jol'y
ē	ē·vent'	k	keep, kick
ē	ēnd	ks	tax (tăks)
ē	sī'lent	kw	queen (kwēn)
ē	mak'ēr	l	late, leg
ī	īce	m	man, me
ī	īll	n	no, none
ī	char'ī·ty	ng	sing, long
ō	ōld	p	pă'pa, pin
ō	ō·bey'	r	rap, red
ô	ôrb	s	so, this
ō	ōdd	sh	she, ship
ō	sōft	t	time, talk
ō	cōn·nect'	th	thin, through
oi	oil	th	then (thēn)
ōō	fōōd	tū	na'ture (-tūr)
ōō	fōōt	v	van, re·vive'
ou	out	w	want, win
ū	cūbe	y	yet
ū	ū·nite'	z	zone, haze
û	ûrn	zh	az'ure (ăzh'ēr)
ū	ūp		
ū	cir'cūs		

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devised what is now known as the International Phonetic Alphabet or the Improved Roman Alphabet

Since the International Phonetic Alphabet was devised to be used as a key to all languages, one sound was assigned to each letter. Naturally, many modifications had to be made in the Roman Alphabet to make the new alphabet practicable. In some cases letters were inverted, as in [ɔ] and [ɜ]. Likewise, a few letters to represent consonants had to be added as there were no Latin equivalents for such sounds as those represented by the letters *sh* in *shout* or *s* in *measure*.

**Names of letters versus sounds** A great deal of our confusion has come about from the letter names we have assigned to our inadequate alphabet. We call the first letter *aye*, for example, but we find it in *ale*, *father*, *wall*, and, *care*, *half*, *soda*, and *what*. All these words contain the same letter, but the vowel sound which it represents is quite different in each word. In *eight*, *gauge*, *rain*, and *great* the sound of the vowel is the same as *aye*, though the words do not look alike. In order to avoid the confusion that results from this dogmatic adherence to misleading letter names, in phonetics the *sound name* is always used instead of the *letter name*.

**Real words and book words** A person learning the English language is confronted with the problem of learning two languages—a language that is written, and a language that is spoken. Since the spoken language has not evolved logically from the written, the problem is by no means simple. William Tilly said in regard to this matter

In English we have one language for the ear (real words) another very different one for the eye (book words). Anyone who takes modern English letter names seriously must have muddled ideas about pronunciation. When our present book words (spelling) were made, 500 years ago, say in the days of Chaucer, our present letter names did not exist. These names particularly those of the vowels *a* *e* *eye*, *ou* *you* lead us to form totally wrong ideas of the book words. The values used when the spelling was made should be restored *ah*, *a* *e*, *ee*, *oh*, *oo*h, as in Italian and German.

Real words are not evolved from book words, it will not simplify matters to attempt to make two different things, real words and book words, identical <sup>6</sup>

**Processes involved in phonetic training.** Merely to know the letters of the phonetic alphabet corresponds to knowing the numbers from 1 to 10, if one cannot add, subtract, multiply, or divide. A knowledge of the mathematical symbols has no practical value unless it can be applied to the fundamental operations in arithmetic and other mathematical subjects. Ability to recognize the letters of the phonetic alphabet is likewise of small value unless one knows a variety of factors involved in the symbols.

Ability to use phonetics in a practical way involves four major processes: (1) the *ear* must be trained to hear sounds with all their modifications accurately, (2) the *speech organs* must be trained to make speech sounds accurately. In order to discover when the speech organs are functioning properly in the production of speech sounds, it is essential to use a mirror to study the position of the tongue and lips, (3) the *eye* must be trained to recognize readily the phonetic letters as well as all modifications of the sounds, and (4) the *hand* must be trained to write the phonetic letters legibly, carefully, and quickly <sup>7</sup>

The phonetic alphabet on page 86 contains the sounds in the order in which they are to be studied, beginning with the front vowels. This alphabet is for ready reference for students. The sounds are arranged in charts on pages 133 and 206.

**Narrow and broad transcription.** The International Phonetic Alphabet, as its name implies, is an international tool. Because of this fact, it is important that it be used with great

<sup>6</sup> A. M. Drummond (Chairman) *A Course of Study in Speech Training and Public Speaking for Secondary Schools*. Chapter on 'The Problem of Pronunciation' by William Tilly pp. 87-95. New York: Appleton, 1925.

<sup>7</sup> Cf. McLean, Margaret P. *Good American Speech* (Rev. Edition). New York: Dutton, 1941.

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**Narrow and broad transcription** The International Phonetic Alphabet as its name implies is an international tool Because of this fact it is important that it be used with great

<sup>6</sup> A. M. Drummond (Chapman) *A Course of Study in Speech Training and Public Speaking for Secondary Schools* Chapter on The Problem of Pronunciation by William Tilly pp. 87-90 New York: Appleton 1935

<sup>7</sup> Cf. McLean Margaret P. *Good American Speech* (Rev. Edition) New York: Dutton 1941

accuracy. It is possible for example to indicate such factors as vowel diphthong and consonant length, aspiration and lack of aspiration of certain consonants, unvoicing of consonants, and many other details of pronunciation that aid the foreigner learning English, the native whose speech is poor, or the actor learning a foreign language or a dialect. When such details are shown, the transcription is said to be narrow.

When the majority of the modifiers are omitted, the transcription is said to be broad. Broad transcription, which is not so accurate as narrow, utilizes stress and syllabic modifiers but shows only full length vowel. For practical purpose, this use of the International Phonetic Alphabet may be fairly satisfactory, depending upon the needs of the student.

The phonetic transcription in this book is generally broad. Stress, vowel length and the low tongue modifier for final *r* are the only modifiers used. In order to show the way narrow transcription looks in connected material, a paragraph has been transcribed on page 87.

Broad transcription obviously presents fewer visual difficulties than narrow. It is however not so accurate as narrow transcription because it omits the visual clues that make for precision. Generally the use of broad or narrow transcription depends upon the need of the individual student. A foreigner studying English would do well to transcribe material into narrow transcription. An American studying a foreign language would profit by narrow transcription in whatever language was under consideration. Narrow transcription tells all about the sound, broad transcription gives an adequate representation, especially for the native speaker.

Because of the importance of narrow transcription, the most important modifiers follow.

Two dots [ ] placed after a letter indicate that the sound represented is long, as in [ lː ]

One dot [ ] placed after a vowel indicates that the sound is half long, as in [ mɪt̘ ]

A mark ['] placed *before* and *above* a syllable indicates strong or primary stress,<sup>8</sup> as in ['nɒnsəns]

A mark [ˌ] placed *before* and *below* a syllable indicates secondary stress, as in [ˌnɒnɪ'strɪktɪv]

A curved line [˘] placed *above* a letter indicates the unstressed or weak element of a diphthong, as in [eɪ]

The symbol [h] placed after [p<sup>h</sup>], [t<sup>h</sup>], or [k<sup>h</sup>] indicates that the sound is aspirated before a vowel or a pause, as in ['p<sup>h</sup>ʌɪ, 't<sup>h</sup>ʌɪ, k<sup>h</sup>ɪ] or ['sli p<sup>h</sup>, 'i t<sup>h</sup>, 'sɪ k<sup>h</sup>]

A short vertical line [ː] placed after [pː], [tː], or [kː] indicates that the sound is unaspirated before a consonant in the same word or the following word, as in ['pːɪəl, 'tːɪəl, 'kːɪəl] or ['stɒp, ðə, 'i t, ðəm, 'sɪ k, ðə]

A short vertical line [̩] placed *under* a letter indicates that the sound represented is syllabic, in other words, the consonant so designated forms a syllable without a vowel. The syllabic sounds in English are [m̩], [n̩], and [l̩] (See pages 161, 171, and 178)

The following are called tongue modifiers because they indicate the action of the tongue

[ɹ] is the low modifier. It is used to indicate the lowering of the tongue in English on [eɹ], [oɹ], and final *y*, *ly*, and *ie* [ɪɹ]

[ɹ̥] is the high modifier. It is used in English to indicate faulty pronunciation

[ɹ̥] is the front modifier, the use of which indicates that the tongue is farther forward in the mouth than is usual for the sound. It is sometimes used to show dentalization on *t*, *d*, *n*, and *l*

[ɹ̥] is the back modifier. It is used to show faulty pronunciation as, for example, in the production of a vowel with the tongue too far from the teeth, as in [a ɹ̥]

[ɹ̥] is used as well as [ɹ̥] to indicate dentalization

Other modifiers follow

<sup>8</sup> A straight line [ˈ] may be used instead of a slanting one. Notice that in phonetic transcription the stress mark always goes *before* the stressed syllable. In diacritically marked dictionaries the stress mark follows the stressed syllable.

# PHONETIC ALPHABET

Written Form	Printed Form			Written Form	Printed Form		
ɪ	[ɪ]	see	'si	b	[b]	bib	'bib
ɪ	[ɪ]	fill	'fɪl	m	[m]	man	'mæn
e	[e]	get	'gɛt	n	[n]	what	'wɒt
ɛ	[ɛ]	near	'wɛɹ*	w	[w]	wall	'wɒt
æ	[æ]	fan	'fæn	f	[f]	fit	'fɪt
ɑ	[ɑ]	ask	'ɑsk	v	[v]	van	'væn
u	[u]	cool	'ku:l	θ	[θ]	thin	'θɪn
ʊ	[ʊ]	book	'bʊk	ð	[ð]	then	'ðen
o	[o]	omit	o'mɪt	t	[t]	tea	'tiː
ɔ	[ɔ]	tall	'tɔ:l	d	[d]	do	'duː
ɒ	[ɒ]	dog	'dɒg	n	[n]	noon	'nuːn
a	[a]	calm	'kɑ:m	l	[l]	hit	'hɪt
ɜ	[ɜ]	fur	'fɜː	s	[s]	see	'si
ə	[ə]	again	ə'gen	z	[z]	zeal	'zi:l
ʌ	[ʌ]	up	'ʌp	ʃ	[ʃ]	short	'ʃɔ:t
ei	[ei]	late	'leɪt	ʒ	[ʒ]	pleasure	'pleɪʒə
aɪ	[aɪ]	might	'maɪt	ɹ	[ɹ]	red	'red
ɔɪ	[ɔɪ]	voice	'vɔɪs	ʒ	[ʒ]	yet	'jet
oʊ	[oʊ]	oak	'oʊk	k	[k]	coat	'koʊt
aʊ	[aʊ]	out	'aʊt	g	[g]	guest	'gest
ɪə	[ɪə]	here	'hɪə	ŋ	[ŋ]	ring	'rɪŋ
ɛə	[ɛə]	near	'wɛə	h	[h]	hit	'hɪt
ʊə	[ʊə]	poor	'puə	ɦ	[ɦ]	Ohio	o'ɦaɦio
ɔə	[ɔə]	oar	'ɔə	tʃ	[tʃ]	chair	'tʃɛə
p	[p]	pie	'paɪ	dʒ	[dʒ]	jump	'dʒʌmp

\*ɛ is almost universally used in the diphthong ɛɹ in English

[~] shows that a sound is nasalized

[°] indicates unvoicing The following consonants are partially unvoiced in English at the beginning and end of a breath group [b], [d], [g], [v], [z], [ð], and [ʒ] Examples bid [ˈbɪd], give [ˈɡɪv], doze [ˈdoʒz], rouge [ˈruʒ] bb dd

The consonants [w], [j], [ɹ], and [ɹ̥] are partially unvoiced when they follow [p], [t], or [k] in the same syllable Examples queer [ˈkwiə], tune [ˈtu:n], plume [ˈplu:m], and true [ˈtru:]

A single bar [ | ] indicates the end of a stress group <sup>9</sup>

A double bar [ || ] indicates the end of a breath group, or a pause

A short double bar [ ≡ ] is used to show a short pause See page 229

Form a pɔs'ɛ' shout'ɛd θɛ rɔ bust'shɛr'ɪf A mɔst fɔr'mɪ da bɪ brɪg'd  
z ɔt lɔrj

ɪz hwɔr' askt θɛ kɔn trol'ɛr lɪ'ɪŋ ɔn ɔn ɛks'kwɪzɪt dɪ'vɔn Hɛ w  
'n jɔl'ɪŋ a rɛs'pɪt frɔm θɛ wɪr'ɪz ɔv fɪ nɔns'

ɪ ɔɔ chim'pɔn ze' rɛ plɪd' θɛ shɛr'ɪf nɔsh'ɪŋ ɪz tɛθ yɔɔr ɪg'nɔ rɔ  
z lɔm'ɛn tɔ bɪ — ɔn grɛv'us ɔn —

ɪr rɛ mɛ dɪ a bɪ sɔ plɪd' ɪz ɪn kɔm'pɔ rɔ bɪ dɛp ɔ tɪ hɔɔ hat'ɛd θɛ kɔ  
rɔl ɛr fɛr dɪ'vɛr z kɔz'ɛz Wɪθ ɔn ɔd mɪ rɔ bɪ twɪst tɔɔ ɪz mɪs tɔsh' hɛ kɔ  
ɪn'ud ɔn lɛs' ɪ ɔr θɛ jɪb ɛt ɔn ɛl ɛ fɔn'tɪn trɪ'pɔd ɪz rɛd'ɪ shɛr ɪf Lɛ  
sɪnd θɪs ɪɔn jɛv'tɪ ɔv ɔr bɔr'bɔ rɪs brɪg'ɔnd

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ðə 'sɪk, 'kɔrɪv ||

ən 'ɔrɪld 'kɔrɪv wɔz ə'fɛrɪd ɪ wɔz 'daɪɪŋ || sɔrɪv

ɪ 'sɛrɪd tʰu ɪz 'tʃɪldrən || 'gɔrɪv 'aʊtʰ ən 'pɪɛrɪ tʰə ðə

'gɔdz ðə tʰ aɪ mɛrɪ ɪ kʰʌvə || 'a || 'fa ðə || 'sɛrɪd ðə 'jʌŋ

'kɔrɪv z || tʰə 'mɪtʃ əv ðə 'gɔdz kʰən wɪ 'pɪɛrɪ ? || fə

<sup>9</sup> Stress groups are not indicated in this book The short double bar is used to show a short pause See page 229



'ju hæv 'pʰɛnt,ju lɪftʰaɪm 'tɒbiŋ ðə 'ɔltʰəz əv ðəm  
 əll ən tʰtʰ 'ʌs tʰə 'du ðə 'sɛɪm |  
 ɹ deɪθerɪd ɹ'pʰentʰəns ɪz 'pʰɪɪ ə'meɪn dz fɔɹ ə  
 bæd lɪftʰ

—'ɪ sɒpʰ||

### PROBLEMS

- 1 State in your own words the most important reasons for using the International Phonetic Alphabet?
- 2 In the course of the last fifty years various systems of abridged spelling in English have been suggested. Why have such systems not been successful?
- 3 Investigate three early dictionaries in English. Report on their various methods of indicating (1) primary stress (2) secondary stress (3) weak vowels and (4) various approved pronunciations.
- 4 List twenty-five words containing silent consonants. Using an etymological dictionary or some other source trace the history of the words and indicate when the consonants became silent. Suggest reasons for their becoming silent.
- 5 Many words appear to have two or more pronunciations accepted in various parts of the English-speaking world. How do you explain such variety in pronunciation?

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## CHAPTER 6

### English Sounds in Connected Speech

In order to avoid monotony and to attain a harmonious rhythm in speech, it is necessary to know what words require emphasis or stress. Stress depends on meaning. In the sentence *How are you?* [haʊ 'a ju?] the stress is on the verb. In the reply, *I'm fine*. *How are you?* [aɪm faɪn|| haʊ ə 'ju?], the important word is the pronoun *you*. The words themselves are the same, but the stress is different because the meaning is different.

There is another kind of stress or emphasis, namely, stress for pronunciation. The stressed syllable in a word is articulated with greater force than the unstressed syllables. If the word contains a long vowel, a long diphthong, or a long consonant, the duration of these sounds will be greater in the stressed syllable than in the unstressed ones. Some words containing several syllables have *primary* stress and *secondary* stress. The former receives greater energy in production than the latter, as in words such as *prep' a ra' tion*, or *so phis' ti ca' ted*.

**Strong and weak forms** In connected speech there are many words, usually monosyllabic, that may be said in more than one way. They have a pronunciation known as a *strong form* when they stand alone or in stressed positions, and one or more *weak forms* when they are unstressed.

The following changes may occur in strong forms when they become weak.

- (1) The vowel sound may lose its length, as in *to* [tu],
- (2) The vowel sound may weaken as in *a* [ə]
- (3) The vowel sound may be omitted, as in *an* [n]
- (4) A consonant sound may be omitted, as in *and* [ən] before a consonant
- (5) A vowel and a consonant sound may be omitted, as in *and* [n]

Not all words have weak forms. Nouns, main or action verbs, adjectives, and adverbs are important words in the language. Such words have no weak forms even though they are unstressed in some sentences. Pronouns, articles, auxiliary verbs, prepositions, conjunctions, and other connective words that are habitually unstressed have weak forms. When they are stressed, they change the meaning of a sentence considerably.

**Significance of weak forms** Teachers should be aware of the significance of weak forms in their own reading and in the reading of classes. Many teachers, in an attempt to have students read carefully and distinctly, place too much stress on words that should be weak and thereby lose the rhythm of English speech. Children and foreigners are likely to have difficulty in subordinating these words, because in printed form they always look the same. Phonetics, therefore, is very useful in showing how the word looks when it is said with the weak form.

**Contractions** Another fallacy that has had a detrimental effect on the fluency of speech has arisen from the use of contracted forms. Contractions are really weak forms and are essential in the speaking of connected English. Many persons have been taught that contractions are vulgar. This fallacy is probably an outgrowth of the rule that contractions are not used in formal written English. Contractions and weak forms are not vulgar in connected speech and should be used whenever occasion demands. The writer has observed beginning reading classes where children read carefully, "*I am going to*

*school*," [aɪ 'æm 'gɔɪŋ 'tu 'sku:l], stressing every word. In many cases, if the words were pronounced intelligibly, the teacher neglected to attempt any change in stress. Some teachers said, "Don't read it to me, tell it to me." This request indicated, at least, that the teacher was conscious of the sing-song rhythm produced by overstressing. Unfortunately, however, he was usually satisfied if the child repeated the sentence a little faster, but still stressing every word. In ordinary speech, we would say [aɪm 'gɔɪŋ tə 'sku:l], not hesitating at the contraction [aɪm]. One of the fundamental factors in the teaching of reading is to emphasize main points and subordinate unimportant ones. This differentiation can be achieved only by careful use of strong and weak forms. Listen carefully to the weak forms used naturally in conversation, try to use these same forms in reading.

**Strong and weak forms.** The list that follows includes strong forms and the most popularly used weak forms of parts of speech that are habitually weakened in connected speech.

### ARTICLES

	<i>Strong Forms</i>	<i>Weak Forms</i>
a	['eɪ]	[ə]
an	['æn]	[ən]
the	['ði]	[ðə], <sup>1</sup> [ði], <sup>2</sup> [ði]

### AUXILIARY VERBS

	<i>Strong Forms</i>	<i>Weak Forms</i>
am	[æm]	[əm], [m]
are	['a]	[ə], <sup>1</sup> [ə], <sup>2</sup> [aɪ], <sup>2</sup> [əɪ] <sup>2</sup>
can	[kæn]	[kən], [kn]
could	[kʊd]	[kəd]
do	['du]	[du], [dʌ], [də]
does	['dʌz]	[dəz]
had	['hæd]	[həd], [əd], [d]

<sup>1</sup> Before consonants

<sup>2</sup> Before vowels

	<i>Strong Forms</i>	<i>Weak Forms</i>
has	[ˈhæz]	[həz], [əz], [z], <sup>3</sup> [s] <sup>4</sup>
have	[ˈhæv]	[həv], [əv], [v]
is	[ˈɪz]	[z], <sup>3</sup> [s] <sup>4</sup>
must	[ˈmʌst]	[məst]
shall	[ˈʃæl]	[ʃəl], [ʃl], [l]
should	[ˈʃʊd]	[ʃəd], [d]
was	[ˈwɒz]	[wəz]
were	[ˈwɜː]	[wɜː], [wə]
will	[ˈwɪl]	[l]
would	[ˈwʊd]	[wəd], [əd], [d]

## PRONOUNS

	<i>Strong Forms</i>	<i>Weak Forms</i>
he	[ˈhi]	[hi], [hi], [ɪ]
her	[ˈhɜː]	[hɜː], [hə], [ə]
him	[ˈhim]	[hm], [ɪm]
his	[ˈhɪz]	[hiːz], [ɪz]
me	[ˈmi]	[mi], [mi]
our	[ˈaʊə]	[ə], [a]
she	[ˈʃi]	[ʃi], [ʃi]
some	[ˈsʌm]	[səm]
them	[ˈðem]	[ðəm], [ðm]
there	[ðeə]	[ðe], [ðə]
their	[ˈðeə]	[ðe], [ðə]
us	[ˈʌs]	[əs]
you	[ˈju]	[ju], [jə]
your	[ˈjʊə]	[ju], [jə]
we	[ˈwi]	[wi], [wi]
who	[ˈhu]	[hu]r, [u], [u]
whom	[ˈhu m]	[hum], [um], [um]

## PREPOSITIONS

	<i>Strong Forms</i>	<i>Weak Forms</i>
at	[ˈæt]	[ət]
for	[ˈfɔː]	[fɔː], [fə]

<sup>3</sup> After voiced sounds<sup>4</sup> After voiceless sounds



	Strong Forms	Weak Forms
from	[ˈfrɒm]	[frəm], [frʌm]
into	[ˈɪntu]	[ɪntə], <sup>a</sup> [ntə], <sup>b</sup> [ɪntu] * [ntu] <sup>c</sup>
of	[ɒv]	[əv]
to	[ˈtu]	[tu], <sup>a</sup> [tə], <sup>b</sup> [tʊ] <sup>c</sup>

## CONNECTIVES

	Strong Forms	Weak Forms
and	[ˈænd]	[ənd], [ən], [əd], [ʌ]
as	[ˈæz]	[əz]
but	[ˈbʌt]	[bət]
for	[ˈfɔ]	[fɔ], [fə]
nor	[ˈnɔ]	[nɔ], [nə]
or	[ɔ]	[ə], [ɒ]
that	[ˈðæt]	[ðət]
than	[ˈðæn]	[ðən]
what	[ˈwɒt]	[wət]

**Assimilation** The production of sounds may be affected by the nature of adjacent sounds in a process called assimilation. When sounds affect the sound that follows them, the process is called progressive assimilation. The influence of *p* on *d* in *hoped* [hoʊpt] of *t* on *s* in *gloves* [glʌvz], of *t* on the *z* of *is* [ɪz] in the phrase *it's time* [ɪts ˈtaɪm] are examples of progressive assimilation.

When sounds affect the sound that precedes them, the process is called regressive assimilation. The influence of *p* on the *z* of *news* [nju z] in *newspaper* [ˈnju speɪpə], of *b* on *s* in *gooseberry*, [gu zbəri], and of *t* on *d* and then of *t* on *z* in the phrase *used to* [ju st tu], meaning *accustomed to*, shows regressive assimilation.

<sup>a</sup> Before consonants

<sup>b</sup> Before vowels

<sup>c</sup> When *that* is a demonstrative pronoun the strong form is used. Note the difference in use: *That house that I mentioned* [ðæt haʊs ðət əɪ menʃənd]

When adjacent sounds affect each other mutually and disappear leaving in their place a third sound that may be unlike the original sounds, the process is called progressive-regressive-reciprocal assimilation. The *su* of *pressure*, the *deu* of *grandeur*, and the *ti* of *question* all originally contained the *j* of French. The sounds have now assimilated to ['preʃə], ['grændʒə], and ['kwɛstʃən]. In a similar manner, the assimilation of *n* and *g* in words such as *wing* and *thing* has resulted in a sound which is neither *n* nor *g* but an entirely different sound [ŋ] which does not appear in English spelling.

While assimilation adds to the ease of producing sounds, care should be taken to avoid over-assimilation which may obscure meaning. *I'm going to* [aɪm 'goɪŋ tu] becoming [aɪm 'gənə] or *did you eat* [dɪd ju 'i t] becoming ['dʒɪ t] may be almost unintelligible (in rapid speech).

**Intonation.** Every language is said to have its own tune or melody. 'This melody, which is its most subtle characteristic, is called intonation.' Teaching this delicate aspect of language has been one of the most difficult of linguistic problems. We are indebted to a German linguistic scholar, Professor Hermann Klinghardt, for simplifying the task materially. Professor Klinghardt evolved a system of marking by dots that aids us greatly in studying the characteristics of English, French, and German intonation. In this intoning system, which is relatively simple, a horizontal line, known as a measuring line, is used to indicate the normal pitch of the voice. A heavy dot • indicates a stressed syllable; a light dot • shows an unstressed syllable. A dot is used for every syllable, and the last stressed syllable has what is known as a *down glide*, ♫.



#### Examples

press	— ♫
express	— • ♫
expressing,	— • ♫

There are two main tendencies that characterize English intonation



1 A complete thought ends with a falling inflection, or down-glide

*Examples*

He is 'here   
 She has a 'brown 'book 



The same principle holds when a question begins with a question word

*Examples*

'Why are you 'going?   
 'When did he 'come? 

2 A rising inflection, or up-glide is used to indicate an incomplete thought or a question that does not begin with a question word

*Examples*

Arriving at a con'clusion,   
 Are you 'ready? 

### EXERCISES IN INTONATION

1. Read the following phrases and sentences, indicating the intonation

- (a) I've finished the book
- (b) Let's leave early
- (c) Despite the bad weather
- (d) Is such a procedure wise?
- (e) Why are they going?
- (f) If, however
- (g) When is the meeting?
- (h) Surprised at his displeasure
- (i) She read the letter aloud
- (j) If you go

2 Compose five short sentences and indicate the intonation for them

3 Write the intonation for your own name

4 Intone the following sentence in four different ways. Where are you going? (Note how the meaning is changed with each change of intonation.)

5 Compose five questions not beginning with question words  
Intone them

### PROBLEMS

1. Select a paragraph from pages 280 to 289. Indicate all the weak forms that would ordinarily be used in reading it
2. List five examples of assimilation that you have heard or used within the last few hours
3. List five examples of over assimilation that you commonly hear
4. If you were teaching beginning reading, how would you teach the correct use of strong and weak forms?
5. Try to find a speaker who uses French or some other foreign language as a native language. Ask him to say a number of short sentences in whatever language he selects. Compare the intonation of these sentences with that of English for the same sentences. Using Klinghardt markings indicate the intonation patterns for both languages

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## CHAPTER 7

### Analysis of English Vowels

A vowel may be defined as a practically uninterrupted flow of voiced, or vocalized, breath. The distinguishing characteristic of a particular vowel is the result of positions of the lips, tongue, and jaw. These positions determine the size of the opening of the mouth, which is one of the most important resonators in the production of vowel sounds. Any modification in the mouth position will result in a change in the vowel sound. Sometimes a physical condition will make it impossible to achieve a clear, resonant tone on vowel sounds, for the most part, however, inaccurate production of vowels is due to lack of knowledge of how they are made, plus inability to hear the subtle differences between sounds.

**Classification of vowels.** Vowels are usually classified in two ways (1) according to the part of the tongue used in producing them, and (2) according to the position of the tongue.

They are called *front*, *back*, and *mid vowels*, depending on whether they are made with the front, the back, or the middle of the tongue.

Vowels are referred to as *high*, *half-high*, *half-low*, and *low*, depending on the position of the tongue in producing them.

Consult the Chart of English Vowels on page 133, to see the relative positions of these vowels on the vowel scale. Memorize the sentences indicated on the chart for the vowel

sounds You will find sentences easier to remember than isolated sounds

Practice the scale with a mirror Observe closely the changes that take place as you descend the scale The tip of the tongue should touch the lower front teeth in producing all vowels except [u] and [ʊ] For these two sounds, the tongue is high at the back and does not touch anything at the tip

**Vowel length.** The problem of length or quantity in English vowels is a complex one Even in the speech of the same speaker, there may be slight variations in the length of the same vowel, depending upon sentence stress For practical purposes vowels are classified as long, half-long, or short The long vowels, shown with two dots following them are [i, u, ɔ, a, and ɜ] When these vowels become half long, they are followed by one dot instead of two The short vowels [ɪ, e, æ, ʊ, ɒ, ʌ, and ə] are usually not marked The vowel [a], while generally considered short, is a variable sound, some times lengthened In this book it is treated as a short vowel

### RULES GOVERNING VOWEL LENGTH

#### 1. The long vowels are fully lengthened

- (a) When they are followed by a voiced consonant in a stressed syllable, as in *bead* ['bi d], *cool* ['ku l], *call* ['kɔ l], *calm* ['kɑ.m], and *word* ['wɜ d]
- (b) When they occur at the end of a stress group as in *agree on it* [ə'gri | ɒn it], *review the matter* [ri vju | ðə 'mætə], *the law of the land* [ðə 'lɔ | əv ðə lænd], *a bazaar that was held* [ə bə'zɑ | ðæt wəz 'held], *incur the anger* [ɪn'kɜ | ði 'æŋgə]
- (c) When they occur at the end of a breath group, i.e. before a pause, as in *the loss of the key* [ðə 'lɒs əv ðə 'ki ||], *the hungry crew* [ðə 'hʌŋgri 'kru ||], *a good car* [ə 'gʊd 'kɑ ||], *a small flaw* [ə 'smɔ l 'flɔ ||], *an expensive fur* [ən ɪks'pensɪv 'fɜ ||]

2 Note that when a long vowel is followed by a nasal consonant or l immediately followed by a voiceless consonant in the same word it is slightly shorter in length than before a voiced consonant. Compare *fall* [fɔ l] with *fault* [ˈfɔ lt], *walls* [wɔ lz] with *waltz* [wɔ lts], *Vaughan* [ˈvɔ n] with *vaunt* [vɔ nt] and *burnt* [ˈbɜ nt] with *burned* [ˈbɜ nd]. No variation in length is indicated in such cases.

3 The long vowels become half long when they are followed by a voiceless consonant in a stressed syllable, as in *meat* [ˈmi t], *scoop* [sku p], *caught* [kɔ t], *art* [ˈa t], and *nurse* [nɜ s].

4 Long vowels may be optionally lengthened when they immediately precede a weak vowel in the same word as in *being* [bi( )ɪŋ], *doing* [du( )ɪŋ], and *gnawing* [ˈnɔ( )ɪŋ], or [biŋ], [duŋ] and [nɔŋ].

5 Long vowels usually lose their length in unstressed syllables, as in *meander* [mɪ ændə], *united* [juˈnaɪtɪd], *autumnal* [ɔ tʌmnəl] and *artistic* [ɑˈtɪstɪk].

6 While the short vowels are not usually marked for length, they follow the general tendency of long vowels that is, they are slightly longer before a voiced consonant than before a voiceless one in a stressed syllable. Compare *hid* [hɪd] with *hit* [hɪt], *ten* [ˈten] with *set* [ˈset], *man* [mæn] with *mat* [mæt], *could* [kʊd] with *cook* [kʊk], *cog* [kɒg] with *cot* [kɒt] and *bud* [bʌd] with *bluff* [blʌf].

Foreign students are frequently helped by indicating with one dot (·) this variation in the length of short vowels. Germans for example, who are accustomed to long vowels before voiceless consonants are sometimes confused by the subtle difference in the length of short vowels in English.

## FRONT VOWELS

[i] ✓

The sound [i] is the highest sound in English,<sup>1</sup> the tongue is raised in front toward the hard palate. Be sure to use a mirror when practicing. Notice in making this sound

- 1 that the lips are spread slightly,
- 2 that the teeth almost touch,
- 3 that the front of the tongue forms a high, tense arch toward the front of the hard palate

If the arch of the tongue is allowed to relax, the sound [i], instead of being a brilliant one, will be dull and will have some of the quality of the lax mid vowel, [ə].

Many persons when saying [i] make what is known as an *off glide*. In other words, they make two sounds instead of one for the pure vowel. It is particularly easy to acquire this mispronunciation of the vowel before the sound [l]. In words like *feel* ['fi l] and *meal* ['mi l], listen carefully for the difference between the correct pronunciation, [i], and the incorrect one, [iə] or [ɪ ə]. This fault is called *fracturing*.

## MATERIAL FOR PRACTICE

## 1. Pronounce the following words

'i t	eat	'bi m	beam
'ʃi	she	'fi ld	field
'ri d	read	'tri z	trees
'li n	lean	'di:mz	deems
'gli m	gleam	'pli z	please

## 2. Write the following words in phonetic transcription.

key	kneeling
seen	dealing
grieve	east
eagle	fleet
mean	police

<sup>1</sup> Height refers not to pitch but to tongue-placement



## 3 Read the following sentences

- (a) ʒə ˈɪnʒɪz ɪsɪv də ˈkɪz ɪ ʒə ˈsɪl||  
 (l) sʌm ˈpɪp| bɪlɪvd ʒət ʒi ˈɪvɪŋ ˈmɪtɪŋ wəz ˈtu ˈhaɪf|  
 (c) ʒə ˈflɪŋ ˈhɪf dɪˈsɪvd ʒə ˈpɪp| wɪð ˈɡreɪt ˈɪz|

## 4 Write the following sentences in phonetic transcription

- (a) The speakers agreed to read the theological treatises  
 (b) It was easy to see the green costumes in the scene  
 (c) We planted the sweet pears between the cedar trees and the stream

## 5 Read the following selections

(a)

All evils are equal when they are extreme.

—CORNEILLE

(b)

The only freedom which deserves the name is that of pursuing our own good in our own way so long as we do not attempt to deprive others of theirs or impede their efforts to obtain it

—JOHN STUART MILL

(c)

✓Thought is deeper than all speech  
 Feeling deeper than all thought

CHRISTOPHER PEARSE CRANCH

(d)

Freedom suppressed and again regained bites with keener fangs than freedom never endangered

—CICERO

(e)

✓Speak not at all in any wise till you have somewhat to speak, care not for the reward of your speaking but simply and with undivided mind for the truth of your speaking

—CARLYLE

[ɪ] ~

In producing the sound [ɪ] the mouth is in almost the same position as it is for [i] but the tongue is less tense with the arch slightly lower

If [ɪ] is lengthened into [i:], the pronunciation may sound foreign Italian-, French-, and Spanish-speaking people, for example, frequently have difficulty in producing the short English vowel [ɪ] because this sound does not occur in most European languages

Too great relaxation in making the sound produces a glide, resulting in [iə] instead of [ɪ], hence, *fill* ['fɪl] becomes ['fiəl]. Further relaxation of the tongue results in [ə], and *will* ['wɪl] becomes [wəl]. Practice with a mirror. Note what happens when your tongue is too low, or too high, or too relaxed.

### MATERIAL FOR PRACTICE

#### 1 Pronounce the following words

'sɪks	six	'lɪtl	little
'bɪd	bid	'sɪŋ	sing
'lɪp	lip	'brɪtɪʃ	British
'mɪnt	mint	'mɪlə	miller
'sɪv	sieve	'wɪmən	women

#### 2 Write the following words in phonetic transcription

build	quibble
filled	insipid
civics	myth
inch	syrup
ill	quick

#### 3 Read the following sentences

- (a) ðə 'tʊrɪz wəz 'dɪzɪməl ɪn ðə 'dɪm 'laɪt||  
 (b) ɪt wəz 'dɪfɪkəlt tʊ 'ɪntrɪst ðə 'wɪznɪs ɪn ðɪ 'ɪʃu||  
 (c) ðə 'sɪŋə wəz ɪn'vaɪtɪd tə 'sɪŋ æt ðə 'sɪvɪk 'sentə||

#### 4. Write the following sentences in phonetic transcription

- (a) The tourists visited fifteen cities on a trip in the Middle West  
 (b) This is the fifth meeting of the classes in English and in history  
 (c) The gift was a book which contained many myths

## 3 Read the following sentences

- (a) ʒə sɪŋjəz ɪsɪvd ðə 'kɪz ɪ ðə 'sɪl||  
 (b) sʌm 'pɪp| bɪhvd ðət ði 'ɪvniŋ 'mɪtɪŋ wəz 'tu 'bɪfl|  
 (c) ðə 'flɪŋ 'θɪf dɪ'vɪd ðə 'pɪp| wɪð 'greɪt 'ɪz||

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 (b) It was easy to see the green costumes in the scene  
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—JOHN STUART MILL

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If [ɪ] is lengthened into [i:], the pronunciation may sound foreign. Italian-, French-, and Spanish-speaking people, for example, frequently have difficulty in producing the short English vowel [ɪ] because this sound does not occur in most European languages.

Too great relaxation in making the sound produces a glide, resulting in [iə] instead of [ɪ], hence, *fill* ['fɪl] becomes ['fiəl]. Further relaxation of the tongue results in [ə], and *will* ['wɪl] becomes [wəl]. Practice with a mirror. Note what happens when your tongue is too low, or too high, or too relaxed.

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#### 2 Write the following words in phonetic transcription

build	quibble
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inch	syrup
ill	quick

#### 3 Read the following sentences

- (a) ðə 'ju:m wəz 'dɪzməl ɪn ðə 'dɪm 'laɪt||  
 (b) ɪt wəz 'dɪfɪkəlt tu 'ɪnʌst ðə 'wɪtns ɪn ðɪ 'ɪʃu||  
 (c) ðə 'sɪŋə wəz ɪn'vaɪtɪd tə 'sɪŋ ət ðə 'sɪvɪk 'sentə||

#### 4 Write the following sentences in phonetic transcription

- (a) The tourists visited fifteen cities on a trip in the Middle West  
 (b) This is the fifth meeting of the classes in English and in history  
 (c) The gift was a book which contained many myths

## 5 Read the following selections

(a)

If you have great talents industry will improve them if you have but moderate abilities industry will supply their deficiencies

—SIR JOSHUA REYNOLDS

(b)

He that voluntarily continues in ignorance is guilty of all the crimes which ignorance produces

—SAMUEL JOHNSON

(c)

To whom in vision clear,  
The aspiring heads of future things appear  
Like mountain tops whose mists have rolled away

—WORDSWORTH

(d)

Wit consists in knowing the resemblance of things which differ, and the difference of things which are alike

—MADAME DE STAËL

(e)

But when to mischief mortals bend their will  
How soon they find fit instruments of ill!

—POPE

(1) and (17)

Prefixes and suffixes in English are usually unstressed, because of this lack of stress, the vowels in them are weak. In an effort to be precise many speakers stress these weak syllables. In so doing, they tend to equalize the stress incorrectly, thereby achieving pedantic, artificial speech.

Speakers who always use [ə] in such prefixes as those that follow give the effect of slurred or indistinct speech. While there may be slight deviations in the speech of the same speaker in the same sentence in general the following prefixes preferably are pronounced with [ɪ] rather than with [ɪ] or [ə]

The prefixes that take (1) rather than (1) or (ə) are

*de* as in *deceive* [dɪsɪv]

*be* as in *believe* [bɪ'li v]

*se* as in *select* [sɪ'lekt]

*e* as in *enough* [ɪ'nʌf]

*re* as in *receive* [ɪ'ri v]

In unstressed suffixes, the sound of the weak vowel is preferably (ɪ) in the following

*ed* as in *seated* ['si tid]

*et* as in *market* ['ma kɪt]

*it* as in *credit* [kredɪt]

*est* as in *lowest* [loɪst]

*less* as in *voiceless* ['vɔɪslɪs]

*ness* as in *goodness* ['gʊdnɪs]

Such spellings as *y*, *ie*, and *ly* are shown by Webster to have the (ɪ) of *will*. The sound is actually a little more relaxed than (ɪ), therefore it is shown phonetically with a tongue modifier (ɪɾ). A very short (ɪ) may be substituted, but a long (ɪ) should be avoided.

*y* as in *very* ['veɪɪɾ]

*ly* as in *lovely* [ləvɪɪɾ]

*ie* as in *lassie* ['læsiɪɾ]

[e] ✓

In narrow transcription of English the letter [e] is written with the tongue modifier [eɾ]. The original sound represented by the letter *e* in the old Roman Alphabet was made with the tongue somewhat higher than the sound of [e] in English today. The sound [e] may be found in many European languages, but not in English.

[e] is a tense sound, but the jaw is slightly lower than for [ɪ], the arch of the tongue is lower than it is for the preceding sound, also.

Practice [ɪ], [ɪɾ], and [e] with a mirror, noting carefully the changes in tongue and jaw position.

## MATERIAL FOR PRACTICE

## 1 Pronounce the following words

fret	fret	red	read
lest	lest	'tʃeɪŋ	cherish
'ment	meant	'meʒə	measure
dɪ'pend	depend	'kwɛstʃən	question
'setl	settle	dɪ'fens	defense

## 2 Write the following words in phonetic transcription

pleasure	head
fell	yes
wreck	said
many	tenant
selling	metal

## 3 Read the following sentences

- (a) ði endʒɪ'nɪə wəz 'envɪəs əv ði æd'ventʃəz əv ɪz  
'fændz||
- (b) ðə 'dʒenərəl kən'tendɪd ðət ɪz 'men həd 'nɒt 'sent  
ðə 'telɪɡræm||
- (c) ten men prɒ'testɪd ðət ðə 'tests ɪn sep'tembə həd  
nɒt bɪn 'tʃekt||

## 4 Write the following sentences in phonetic transcription

- (a) The weather was unsettled at seven on Wednesday
- (b) The editor read about the exploits of the eleven explorers
- (c) Helen directed Ted's attention to the twenty questions  
at the end of the lesson

## 5 Read the following selections

(a)

Every man is either well or ill according as he finds himself  
Not he whom another thinks content, but he is content indeed  
that thinks he is so himself

—MONTAIGNE

(b)

Method is not less requisite in ordinary conversation than in  
writing provided a man would talk to make himself understood

—ADDISON

(c)

Sloth is the tempter that beguiles, and expels from paradise

—A B ALCOTT

(d)

Integrity is better than charity The gods approve of the  
depth and not of the tumult of the soul

—SOCRATES

(e)

The first time I read an excellent book, it is to me just as if  
I had gained a new friend when I read over a book I have  
perused before, it resembles the meeting with an old one

—GOLDSMITH

[ɛ] ✓

In English this sound is almost invariably used as the first  
element of a diphthong in such words as *air* [‘eə] and *fare*  
[‘feə] It is, therefore, listed under diphthongs on page 147

[æ]

[æ] is a low, tense vowel The tongue is only slightly  
arched in front, the mouth is quite wide open, and the soft  
palate is raised

Since this sound does not occur in many European lan-  
guages, it is a difficult one for foreigners In American speech  
it is frequently nasalized, or lengthened, or nasalized and then  
lengthened, or diphthongized Thus, for the foreigner, *man*  
[‘mæn] may become [‘man] or [‘ma n], for the American, the  
same word may become [‘mæ̃n], [‘mæ n], [‘mæ̃ n], [‘mæ̃n],  
or [mæ̃n]

## MATERIAL FOR PRACTICE

## 1. Pronounce the following words

hæv	have	‘flæt	flat
‘kætʃ	catch	ɪn’tækt	intact
‘æktɪv	active	‘skrætʃ	scratch
‘ætɪk	attic	mæntl	mantle
‘fækt	fact	‘sændwɪtʃɪz	sandwiches



## 2 Write the following words in phonetic script

an	scatter
ant	band
jam	glands
scamper	mangle
tramp	amble

## 3 Read the following sentences

- (a) 'sælɪr hæd ə 'plæd 'hæŋkɪʃɪf wɪθ 'mætʃt hɪ 'bæŋ||  
 (b) ðə 'mænədʒɪ əv ðɪ æm'tɪz wəz 'æŋɡd haɪ ðə  
 'fækt ðət æm'tɪz wə 'bəd ɔtə'mætɪkəlɪr||  
 (c) ðə 'tɪvɪləz wə 'æɡrəʊvɪd haɪ ðɪ 'æŋɡənt 'mænə  
 əv ðə 'mæn ɪn ðɪ 'æt 'ɡæləɪr||

## 4 Write the following sentences in phonetic transcription

- (a) The captain will have to change his plans if he is transferred to another battalion  
 (b) The man who was happy about the outcome of the matter, had a candid and affable manner  
 (c) The examiners evaluated the averages that had been gathered

## 5 Read the following selections

(a)

Character is like a tree and reputation like its shadow  
 The shadow is what we think of it the tree is the real thing

—ABRAHAM LINCOLN

(b)

For each man to be a standard to himself is most excellent  
 for the good but for the bad it is the worst of all things

—HOMER

(c)

We commonly slander through vanity more often than  
 through malice

—LA ROCHEFOUCAULD

(d)

Out in the lonely woods the jasmine burns  
 Its fragrant lamps and turns  
 Into a royal court with green festoons  
 The banks of dark lagoons

—HENRY TIMROD

(e)

If only men would be mad in the same fashion and conformably, they might manage to agree fairly well together

—FRANCIS BACON

[a]

This is the last of the front vowels. The arch of the tongue is low, and the jaw is dropped considerably. Some phoneticians regard [a] as a short vowel, others, as long. The sound tends to vary somewhat, becoming slightly longer before a voiced consonant and remaining short before a voiceless consonant. It is shown throughout this book as a short vowel.

[a] is a particularly controversial sound. In preferred British pronunciation it occurs only as the first element in the diphthong [aɪ], as in *my* ['maɪ]. There is a marked tendency in American usage, however, to accept [a] as a pure vowel in syllables ending in the sounds of [f], as in *half* ['haf], [θ] as in *path* ['pæθ], [s] as in *class* ['klas], [sk] as in *ask* ['ask], and [sp] in *grasp* [græsp]. [a] is also used in such words as *dance* ['dæns], *advance* [əd'vens], and *commander* [kə'mændə] in American speech.

In Jones's Dictionary, such words as those listed above are all indicated phonetically as containing the vowel [a]. In American speech we hear at least three variations of this vowel. In vulgar speech the sound is [ã], in colloquial speech, [æ]. In between the colloquial American and the preferred British [a] is the pure vowel [a], used by many American speakers in generally acceptable speech. This sound is called the "intermediate" vowel, and sometimes, a little scornfully, the "compromise" sound. At any rate, no matter what its cognomen, it is one of the most disputed sounds of standard English usage.

### MATERIAL FOR PRACTICE

#### 1 Pronounce the following words

ʃæft

ʃæft

əd'vens

advance

'laf

laugh

glæns

glance

'kɹɑft	craft	'hɑf	half
'grɑnt	grant	kə'mɑnd	command
'pɑθ	path	'kɑf	calf

2 Write the following words in phonetic transcription

ask	past
master	answer
after	trance
basket	chance
advantage	staff

3 Read the following sentences

- (a) 'hɑf əv ðə 'pɑθ wəz kən'saɪld||  
 (b) hɪz 'kɹɑftsmənʃɪp kə'mɑndɪd ə'tenʃən||  
 (c) ðə 'lɑst 'kɹɑs wəz ɪn 'seʃən 'oʊnlɪ 'hɑf ən 'ɑ:!

4 Write the following sentences in phonetic transcription

- (a) Francis asked his classmates to go to a dance  
 (b) The children laughed as the prancing pony passed them on the grass  
 (c) As he answered, he glanced over his glasses

5 Read the following selections

(a)

If chance will have me king why chance may crown me

---SHAKESPEARE

(b)

I bid him look into the lives of all men as into a mirror, and to take example to himself from others

---TERENCE

(c)

Eternal Deities  
 Who rule the World with absolute decrees  
 And write whatever Time shall bring to pass  
 With pens of adamant on plates of brass

---DRYDEN

(d)

Every advantage has its disadvantage

---UNKNOWN

(e)

Things bygone are the only things that last  
 The present is mere grass, quick-mown away,  
 The Past is stone, and stands forever fast

--EUGENE LEE-HAMILTON

6. Compare your pronunciation of the sound [a] with that of your friends

7. What pronunciation is given to [a] in the part of the country from which you come?

### ADDITIONAL EXERCISES IN THE USE OF THE FRONT VOWELS

1. Using the stressed vowel in each case, list the following words in order. Place those with the same vowel sound together and those with the highest vowel sound first

speech	plead	kept	steep
candy	path	pitv	six
letter	theme	bean	city
tack	cent	amber	deed
bitter	edge	ask	glass
attic	dance	hanger	ash
speed	end	crib	field
pretty	thick	fled	carry
basket	sense	sand	better
sped	grass	gentle	credit

2. Compose three sentences to illustrate the front vowel sounds. What are some of the problems involved in composing such sentences?

3. Practice the following words in pairs for comparison

'sɪ l	seal	'sɪ l	sill
'fi l	feel	'fi l	fill
'fi t	feat	'fi t	fit
'bi d	bead	'bi d	bid
'mi l	meal	'mi l	mill
'li n	lean	'li n	lint
'wi t	wheat	'wi t	wit
'dri m	dream	'dri ft	drift
'hi d	heed	'hi d	hid
'hi t	heat	'hi t	hit

## 4 Practice the following words in pairs for comparison

'din	din	'den	den
'tin	tin	'ten	ten
'dint	dint	'dent	dent
'lint	lint	'lent	lent
'mint	mint	'ment	meint
'tint	tint	'tent	tent
'sind	sinned	'send	send
'wind	wind	'went	went
'fin	fin	'fen	fen
'intʃ	inch	'end	end

## 5 Practice the following words in pairs for comparison

'send	send	'sænd	sand
'ten	ten	'tæn	tan
'men	men	'mæn	man
'dʒem	gem	'dʒæm	jam
'net	net	'næt	gnat
'fend	fend	'fænd	fanned
'lent	lent	'lænd	land
'hed	head	'hæd	had
'led	led	'læd	lad
'mentl	mental	'mæntl	mantle

## 6 Practice the following words in pairs for comparison

'ænt	ant	'aunt	aunt
'æt	at	'ask	ask
'bæn	ban	'bask	bask
'klæn	clan	'klas	class
'væn	van	'vast	vast
'lænd	land	'lans	lance
'mæn	man	kə'mand	command
'glænd	gland	'glans	glance
'pæn	pan	'pæθ	path
'stæmp	stamp	'staf	staff

## 7. List the number of different spellings you can find to represent each front vowel in the vowel scale

## BACK VOWELS

[u] ✓

This is the highest and most tense of the back vowels. Exaggerate the rounding of your lips in producing this sound. Your tongue should be high in the back, not touching anything at the tip.

Try not to diphthongize this sound, especially before *l*, as in *school* ['sku l] and *pool* ['pu l]. They should not be pronounced ['skuəl] and ['puəl]. To avoid this error when you are practicing [u], keep your lips in position for a second after you have stopped saying it.

## MATERIAL FOR PRACTICE

1. (a) Pronounce the following words

'ʃu	shoe	'hu	who
'ku	coo	'skru	screw
'bu t	boot	'u z	ooze
'tu l	tool	'lu m	loom
'wu	woo	'kru n	croon

2. Write the following words in phonetic transcription

spoon	rude
truth	plumed
moon	roof
zoo	chew
whose	choose

3. Read the following sentences

- (a) 'd u lʒə hæd tə 'tʃu z bɪ twɪ n 'tu ʃeɪdz ə 'blu ||  
 (b) ðə kə nu kəd bɪ 'aɪ n ɪn ðə 'mu nɪʃt||  
 (c) ðə 'gru p 'plænd tə 'mu v tə ðə 'kʌntɪrɪ ɪn 'dʒu n||

4. Write the following sentences in phonetic transcription

- (a) The children went through two rooms of the schoolhouse before they found the loom  
 (b) A group of youthful recruits went for a cruise  
 (c) The pool was pleasant in the afternoon

## 5 Read the following selections

(a)

Enough of mournful melodies my lute!

Be henceforth jovous, or be henceforth mute

—WILLIAM WATSON

(b)

The beautiful is as useful as the useful, and sometimes more so

—MATILDA BETHAM-EDWARDS

(c)

Of the 'real' universe we know nothing except that there exist as many versions of it as there are perceptive minds. Each man lives alone in his private universe

—GERALD BULFITT

(d)

A university—an institution consciously devoted to the pursuit of knowledge the solution of problems the critical appreciation of achievement, and the training of men at a really high level

—ABRAHAM FLEASER

(e)

The language of tones belongs equally to all mankind, and melody is the absolute language in which the musician speaks to every heart

—RICHARD WAGNER

[ʊ] ʃ

This is also a high back vowel, but the tongue is more relaxed, the lips are less closely rounded, and the mouth is more widely open than it is for [u]

This sound is sometimes diphthongized when it should be a pure vowel, hence, *could* [ˈkʊd], becomes [ˈkʊɔd]. If the lips are unrounded and the tongue too relaxed, [ʌ] is sometimes substituted for [ʊ], thus, *cool bool* [ˈkʊkˈbʊk], becomes [ˈkʌkˈbʌk]

## MATERIAL FOR PRACTICE

## 1 Pronounce the following words

ˈɡʊd  
ˈbʊk

good  
book

ˈlʊkɪŋ  
ˈhʊd

looking  
hood

ʃʊd	should	ˈpʊl	pull
ˈpʊt	put	ˈwʊl	wool
ˈkʊʃən	cushion	ˈfʊl	full

2. Write the following words in phonetic transcription.

look	pulpit
butcher	woolen
rookery	mistook
could	pulley
bullet	push

3. Read the following sentences

- (a) wɪ ʊðvəˈluːkt ðə ˈpaɪl əv ˈwʊd ˈniː ðə ˈnʊk||  
 (b) ðə ˈhʊk fəˈɡɒt ðə ˈʃʊgə||  
 (c) ɪt wəz ˈʊt ðæt ðə ˈtʃʌmniːr wəz ˈfʊl əv ˈsʊt||

4. Write the following sentences in phonetic transcription

- (a) Look over the book on football to see whether or not it is good  
 (b) They undertook to put the hood of the car into condition  
 (c) Mary took the cookies and the cookbook, didn't she?

5. Read the following selections

(a)

When I would know thee       my thought looks  
 Upon thy well-made choice of friends and books,  
 Then do I love thee and behold thy ends  
 In making thy friends books, and thy books friends

—BEN JONSON

(b)

The music of the brook silenced all conversation

—LONGFELLOW

(c)

He is a fool who thinks by force or skill  
 To turn the current of a woman's will

—CALDERON

(d)

True goodness springs from a man's own heart    All men  
 are born good

—CONFUCIUS



(c)

The virtue of her lively looks  
 Excels the precious stone,  
 I wish to have none other books  
 To read or look upon

—UNKNOWN

[o]

The sound [o], which is a half-high, rounded, back vowel, is usually the first element of the diphthong [oʊ] in English. It is preferably a pure vowel under the following conditions: first, when it is used in an unstressed syllable, as in *omit* [o'mit], or *foment* [fo'ment], and second, when it is in a stressed syllable followed by an unstressed syllable beginning with a weak vowel, as in *Noah* ['noə], or *going* ['goɪŋ]. Before a voiced sound, however, it is a diphthong, even in an unstressed syllable, as in *windows* ['windəʊz], or *telephone* ['telɪfoʊn]. In narrow transcription, the sound is written with a tongue modifier (oɾ) to show that the tongue should be relaxed.

### MATERIAL FOR PRACTICE<sup>\*</sup>

#### 1 (a) Pronounce the following words

o'mit	omit
kə'keɪn	cocaine
fə'ment	foment
rə'tandə	rotunda
fə'netiks	phonetics

#### (b) Write the following words in phonetic script:

obey	mosaic
ditto	mowing
opine	

[ɔ]

[ɔ] may be classified as a half-low, rounded, tense, back vowel. The jaw is dropped considerably, and the lips are

<sup>\*</sup> Additional practice material will be found under the diphthong [oʊ] on pages 142-143.

protruded and rounded (Compare the position of the lips with the position for [u])

In some parts of the country this sound is made with practically *no rounding of the lips*. In some New York speech the arch of the tongue is too far back in the throat. The mouth should form an ellipse with the widest section running vertically.

When [ɔ] is the last sound in a word, [ɹ] should not be inserted if the next word begins with a vowel. *Law office* ['lɔ 'ɒfɪs], and *saw it* ['sɔ ɪt], are frequently pronounced incorrectly ['lɔ ɹ 'ɒfɪs], and ['sɔ ɹ ɪt]. See page 191.

Avoid diphthongizing [ɔ]. Example ['θɔ t] should not become ['θɔɪt].

### 1. Pronounce the following words

'nɔ	gnaw	'θɔ t	thought
'fɔ l	fall	'ɔ b	orb
'sɔ	saw	'stɔ l	stall
'fɔ tʃənɪt	fortunate	'kɔ t	caught
'sɔ t	sort	'ɔ diəns	audience

### 2. Write the following words in phonetic transcription

laud	waltz
fraught	vault
dawn	nautical
scrawl	thorn
vaunt	thaw

### 3. Read the following sentences

- (a) 'dʒɔ dʒ 'sɔ t tə 'meɪk ɪz 'fɔ tʃən wɪðəʊt 'fɔ d||  
 (b) 'ɔ l wɔ 'kɔ ld tə ðə 'fɔ t ət 'dɔ n||  
 (c) ðə 'fɔ n 'vɔ lɪd ə'kɪəs ðə 'lɔ n 'pɑst ðə 'bɔ.lsəm  
 'tɪ z||

### 4. Write the following sentences in phonetic transcription

- (a) The judge saw that Paul was audacious but law-abiding  
 (b) All the ball players were caught in the storm  
 (c) Yawning is a good relaxing exercise for the jaw

## 5 Read the following selections

(a)

Now Autumn's fire burns slowly along the woods  
And day by day the dead leaves fall and melt

—WILLIAM ALLINGHAM

(b)

Law is a form of order and good law must necessarily mean  
good order

—ARISTOTLE

(c)

Every reform however necessary, will by weak minds be  
carried to an excess which will itself need reforming

—S. T. COLERIDGE

(d)

The most fluent talkers or most plausible reasoners are not  
always the justest thinkers

—WILLIAM HAZLITT

(e)

True glory dwells where glorious deeds are done,  
Where great men rise whose names athwart the dusk  
Of misty centuries gleam like the sun!

—WILLIAM D. FOULKE

[v]

The sound [v] may be classified as a low, slightly rounded, semi tense, back vowel. The lips are relaxed slightly, and the jaw is well lowered. Care must be taken not to relax the lips and jaw too completely for this sound, which has more of the quality of [ɔ] than of [ɑ]. Furthermore, it is a short vowel, whereas [ɔ] and [ɑ] are long.

Many speakers are inconsistent in their use of this sound, using [ɔ] in some words, such as *long* ['lɒŋ], and *dog* ['dɒg], and [ɑ] in others, such as *hot* ['hɑt], and *not* ['nɑt]. In this type of speech, the phrase *not a fog* ['nɒt ə 'fɒg] becomes ['nɑt ə 'fɒg].

[v] is sometimes confused with the mid vowel [ʌ], so that it is difficult to distinguish between *cot* ['kɒt], and *cut* ['kʌt], and *stock* ['stɒk], and *stuck* ['stʌk].

Void diphthongizing [v]

## MATERIAL FOR PRACTICE

## 1. Pronounce the following words

'hɒp	hop	'nɒlɪdʒ	knowledge
'nɒk	knock	'wɒn	wan
'wɒʃ	wash	'sɒft	soft
'dɒg	dog	'pɒlɪʃ	polish
'flɒk	flock	'klɒk	clock

## 2. Write the following words in phonetic transcription

odd	wrong
lock	orange
toss	mock
pomp	coral
doll	body

## 3. Read the following sentences

- (a) ðə stə'nɒgrəfə 'lɒst ə 'kɒrəl 'neklɪs ænd ə 'wɒtʃ||  
 (b) ðɪ 'ɒfɪsə wəz 'ʃɒkt wɛn ɪ dɪs'kʌvəd ðæt ðə 'lɒs əv  
 ðə 'bɒndz həd 'nɒt bɪn ɪ'pə'tɪd||  
 (c) 'dʒɒn 'wɒtʃt ðə dʒɪ'nɒlədʒɪst ɪg'zæmɪn ðə 'mɒs ɒn ðə  
 'rɒk||

## 4. Write the following sentences in phonetic transcription

- (a) Coffee and chocolate are two words often mispronounced  
 (b) The foreign authorities deemed it folly to acknowledge the obligation  
 (c) The scholar's property consisted mainly of volumes of anthropology

## 5. Read the following selections

(a)

O, that estates, degrees and offices  
 Were not derived corruptly, and that clear honour  
 Were purchased by the merit of the wearer!

—SHAKESPEARE

(b)

Gossip which is written down is no more veracious than  
 gossip which flies current      Gossip is none the less gossip  
 because it comes from venerable antiquity

—MANDELL CREIGHTON

(c)

Folly is wont to have more followers and comrades than discretion

—CERVANTES

(d)

The conduct of a wise politician is ever suited to the present posture of affairs. Often by foregoing a part he saves the whole, and by yielding in a small matter secures a greater

—PLUTARCH

(e)

Commerce! beneath whose poison breathing shade  
No solitary virtue dares to spring  
But Poverty and Wealth with equal hand  
Scatter their withering curses

—SHRILLEY

[a]—

[a] is a low, unrounded, relaxed, back vowel. The jaw is low, and the lips are neutral. This sound is sometimes described as being the most relaxed in mouth position of all English vowels.

Many Americans are criticized for their faulty production of this sound. If the tongue is too far back, the sound that results is called a dark *a* [a:], if the lips are rounded, the resulting sound is frequently [ɔ]. *Father* ['fa ðə], becomes ['fa:ðə], or ['fɔ ðə].

Another faulty pronunciation is the substitution of [ɑ] in many dialects. For example, *garden* ['ga:dn], becomes ['gɑ:dn]. Before nasal consonants, there is a tendency to nasalize or diphthongize [a]. *Farm* ['fɑ:m], becomes ['fā:m] or ['faəm].

In New England speech, the intermediate vowel is substituted in words that have an *r* in their spelling. Thus, *part* ['pa:t] becomes [pa:t].

### MATERIAL FOR PRACTICE

I Pronounce the following words

'a  
'ha:p

are  
harp

'pa:k  
'sta:k

park  
stark

fə	far	'pɑ tənə	partner
'kɑ:m	calm	sɪ'gɑ	cigar
'sa:m	psalm	'ɑ:kɪtɛkt	architect

2. Write the following words in phonetic transcription

drama	tardy
remark	artist
almond	heart
hearth	particle
father	cart

3. Read the following sentences

- (a) 'tɑ: ɪ ən 'vɑ:nɪ 'mɑ:d ðə 'tʃɑ:t ʌɪf ɪz 'faʊnd ɪn ðə 'jɑ:d||  
 (b) ðə 'tʃɑ:m əv ðə 'dɪɑ:mə wəz 'lɒst brɪ'kɔ:z əv 'puʃɪ ɑ:tɪkju'leɪʃən ɒn ðə 'pɑ:t əv ðə 'kɑ:st||  
 (c) ðɪ 'ɑ:t dɪ'pɑ:tmənt 'wɜ:kt wɪð 'grɛft 'ɑ:də ɒn ðə 'kɑ:dz||

4. Write the following sentences in phonetic transcription

- (a) The sergeant made sarcastic remarks to the men on guard  
 (b) The fire alarm startled Arthur and his father, who were in the park  
 (c) The farmer planted Swiss chard and parsley in the garden

5 Read the following selections

(a)

Take from our hearts the love of the beautiful, and you take away all the charm of life

—ROUSSEAU

(b)

We should not investigate facts by the light of arguments, but arguments by the light of facts

—MILTON

(c)

Fine art is that in which the hand, the head and the heart go together

—RUSKIN

(d)

Can art, 'class' or genius guide the herd  
 Where truth and freedom from the heart are fled?

—MARK TWAIN

(e)

And you ye stars,  
 Who slowly begin to marshal,  
 As of old, in the fields of heaven,  
 Your distant, melancholy lines

—MATTHEW ARNOLD

### ADDITIONAL EXERCISES IN THE USE OF THE BACK VOWELS

1. Using the stressed vowel in each case, list the following words in order. Place those with the same vowel sound together and those with the highest vowel sound first.

fluid	jewel	Sioux	Worcester
awe	hotel	poultry	John
pulley	shawl	brooks	marsh
drooping	shooed	comma	proceed
swan	bullion	ooze	taut
obey	born	vawn	park
foot	farm	alms	pool
schooling	yarn	hoop	water
truant	coral	fox	tulle
cauldron	scholar	choose	scalding

2 Practice the following words in pairs for comparison

'glu	glue	'gud	good
'ʃu	shoe	'ʃud	should
'bu:m	boom	'buk	book
'pu:l	pool	'pul	pull
'fu:l	fool	'ful	full
'tu:l	tool	'tuk	took
'hu:z	whose	'hud	hood
'ku:l	cool	'kuk	cook
'plu:m	plume	'put	put
'fu:d	food	'fut	foot

3 Practice the last front and the last back vowels in the following words in pairs for comparison

'aunt	aunt	'a:t	art
'bask	bask	'ba:k	bark
'task	task	'ta:t	tart
'lans	lance	'la:k	lark
'vast	vast	'va:nɪʃ	varnish

'ha f	half	'ha t	heart
'la f	laugh	'la d	lard
'pa θ	path	'pa t	part
'dra ft	draft	'dra :mə	drama
'kla s	class	'ka t	cart

4. Practice the following words in groups for comparison.

'ɔ l	all	'ɒ d	odd	'a t	art
'kɔ l	call	'kɒ t	cot	'ka d	card
'stɔ l	stall	'stɒ p	stop	'sta t	start
'lɔ	law	'lɒ t	lot	'la k	lark
'dʒɔ	jaw	'dʒɒ t	jot	'dʒa	jar
'mɔ n	morn	'mɒ k	mock	'ma k	mark
'bɔ l	ball	'bɒ t	bottle	'ba k	bark
'dɔ d	dawdle	'dɒ k	dock	'da k	dark
'bɔ n	born	'bɒ m	bomb	'ba	bar
'ʃɔ l	shawl	'ʃɒ p	shop	'ʃa p	sharp

5. Compose three sentences to illustrate the use of the back vowels

6. List the number of different spellings you can find to represent each back vowel in the vowel scale

### MID VOWELS

[ɜ ] ✓

In making the sound [ɜ ], which is the highest of the three sounds known as mid vowels, care must be taken to keep the lips straight and the tip of the tongue behind the lower teeth with the arch rising slightly in the middle

The most common fault in the production of this sound is a tendency to curl the tip of the tongue backward. This error causes the common American fault called "inversion." Another error in the production of this sound is lip rounding. The well known example of *the birds chirping on Third Street* [ðə 'bɜ dz 'tʃɜ pɪŋ ɒn 'θɜ d 'sti:t], which becomes, when vulgarized, [ðə 'bɔɪdz 'tʃɔɪpɪŋ ɒn 'θɔɪd 'sti:t], is an illustration of the result of lip rounding on this sound.

✓For omission of [ɪ] before a consonant, see pages 188-189



## MATERIAL FOR PRACTICE

## 1 Pronounce the following words

'ɜ ʈ	earth	'wɜ ld	world
'wɜ ʃd	whirled	pɹɪ'fɜ .d	preferred
'wɜ d	word	'ʃɜ k	shirk
'bɜ n	burn	'mɜ dʒə	merger
'fɜ n	fern	əb'sɜ d	absurd

## 2 Write the following words in phonetic script

fur	carl
curt	curb
mrth	worth
blur	revert
colonel	emerge

## 3 Read the following sentences

- (a) ðə 'gɜ lz 'bɜ t ɪt əb'sɜ d tə 'fɜ .n ðə 'vɜ sɪz||  
 (b) 'ɜ l 'ɜ d ɪn ɪz 'ju s ə ðə 'fɜ st ən 'bɜ d 'wɜ dz||  
 (c) ðə 'nɜ s ə'sɜ tɪd ðət ðə 'sɜ .mən wəz 'pɹ tɪnənt||

## 4 Write the following sentences in phonetic transcription

- (a) The work of the current term is concerned with research on migratory birds  
 (b) Not a person stirred as the car skirted the dangerous curves  
 (c) The amateurs returned from the journey to rehearse

## 5 Read the following selections

(a)

Learning is acquired by reading books, but the much more necessary learning the knowledge of the world is only to be acquired by reading men, and studying all the various editions of them

—LORD CHESTERFIELD

(b)

For one word a man is often deemed to be wise, and for one word he is often deemed to be foolish We should be careful indeed what we say

—CONFUCIUS

## (c)

It is the first of all problems for a man to find out what kind of work he is to do in this universe

—CARLYLE

## (d)

'Tis virtue, and not birth, that makes us noble,  
Great actions speak great minds, and such should govern

—JOHN FLETCHER

## (e)

He who has looked upon Earth  
Deeper than flower and fruit,  
Losing some hue of his mirth,  
As the tree striking rock at the root

—GEORGE MEREDITH

## [ə]

The terminology designating the sound [ə] is varied. Some call it the neutral, or obscure, vowel, others, the indeterminate, or indefinite, vowel, others, the voice murmur, and still others, the schwa. It is made with the lips in neutral position and the tongue relaxed.

Because of the tendency of English to stress rather vigorously important words and syllables and to disregard unimportant ones, this sound has become the most commonly used vowel in the English language.

The desire of some people to pronounce a sound for every letter they see leads to a great deal of mispronunciation in regard to this sound. The inaccuracy of diacritically marked dictionaries adds to the confusion. Persons who try to pronounce very carefully words like *account* [ə'kaʊnt], *sofa* [soʊfə], *moment* ['moʊmənt], and *maker* ['meɪkə], will find that they become stilted or pedantic if they persist in their attempt to pronounce an exact sound for every letter.

The sound [ə] occurs in an unstressed syllable.

## MATERIAL FOR PRACTICE

## 1. Pronounce the following words

'sʌpə	supper	ə'test	attest
'ɒnə	honor	ə'sɜ:t	assert
'mʌtə	mutter	'beɪkə	baker
'prɒpə	proper	kən'test	contest (v)
'nevə	never	kən'flikt	conflict (v.)

## 2 Write the following words in phonetic transcription

balloon	observe
appoint	murmur
absorb	recent
around	special
defender	debtor

## 3 Read the following sentences

- (a) ðə 'prɒpə 'temperətʃən wəz 'dɪfɪkəlt tə meɪn'teɪn||  
 (b) ʌn'mendəs ɪm'pɔ:təns wəz ə'tætʃt tə ði ə'pɔɪntmənt  
 ə'ɪdʒɪnəlɪz||  
 (c) hɪz ə'kaʊnt wəz 'ʊnəd br'kɔ:z əv ɪz kə'neɪʃənz||

## 4 Write the following sentences in phonetic transcription

- (a) After about an hour of conference, the banker consented to the merger  
 (b) Another sofa in the corner might improve the appearance of the room  
 (c) Problems affecting consumers were discussed at a recent session

## 5 Read the following selections

(a)

The world's great age begins anew,  
 The golden years return,  
 The earth doth like a snake renew  
 Her winter weeds outworn

—SHELLEY

(b)

It is never more difficult to speak well than when one is  
 ashamed to be silent

—LA ROCHEFOUCAULD

(c)

Among a people generally corrupt, liberty cannot long exist  
—EDMUND BURKE

(d)

Reading is to the mind what exercise is to the body As by  
the one, health is preserved strengthened, and invigorated  
by the other, virtue, which is the health of the mind is kept  
alive, cherished, and confirmed

—ADDISON

(e)

A thing of beauty is a joy for ever  
Its loveliness increases it will never  
Pass into nothingness but still will keep  
A bower quiet for us and a sleep  
Full of sweet dreams, and health, and quiet breathing

—KEATS

[ʌ]

Although this sound is usually classified as a half-low, middle, lax sound, there is some disagreement among phoneticians as to its exact placement The mouth is not so wide open for [ʌ] as it is for [a]

Great care must be taken not to substitute [a] for [ʌ] Frequently, especially in foreign speech, words like *coming* ['kʌmɪŋ], and *comfort* ['kʌmfət], sound like ['kə mɪŋ] and ['kə mfət]

### MATERIAL FOR PRACTICE

#### 1 Pronounce the following words

'kʌp	cup	'fʌs	fuss
'lʌntʃ	lunch	'blʌndə	blunder
'sʌn	sun	'stʌk	stuck
'dʌstə	duster	'hʌmbəl	humble
'tʌŋ	tongue	'tʌbl	trouble

#### 2 Write the following words in phonetic transcription

sunder	dull
pluck	plum
judgment	struck
rough	buffalo
shudder	undone

## 3. Read the following sentences\*

(a) ɒ 'dʒʌdʒ wəz 'tʌɪt baɪ ðə 'kʌlpɪts 'kʌɪdʒ||

(b) ðə 'mæn 'hʌfəd frəm ðə 'hæt ɒn ɪz 'θʌm||

(c) hɪz 'ʌŋktʃʊəs 'mænz 'hʌvəd 'ʌp ɪz dɪ'zʌɪs tə 'blaɪ||

## 4. Write the following sentences in phonetic transcription

(a) He discovered the money with the umbrella

(b) Nothing could be done about the refund until the bundle was uncovered

(c) The sum was doubled before the task was done

## 5. Read the following selections

(a)

To be wise and love,  
Exceeds man's might, that dwells with gods above

—SHAKESPEARE

(b)

How dull it is to pause to make an end,  
To rust unburnish'd, not to shine in use

—TENNYSON

(c)

Men are born with two eyes, but with one tongue, in order that they should see twice as much as they say, but, from their conduct, one would suppose that they were born with two tongues and one eye, for those talk the most who have observed the least

—C. C. COLTON

(d)

The blunt monster with uncounted heads,  
The still-discordant wavering multitude

—SHAKESPEARE

(e)

The love of money grows as the money itself grows

—JUVENAL

## ADDITIONAL EXERCISES IN THE USE OF THE MID VOWELS

1. Compose three sentences to illustrate the mid vowels
2. Practice the following words in pairs for comparison

'ɜ:n

earn

'ʌp

up

'gɜ:l

girl

'gʌl

gull

# CHART OF ENGLISH VOWELS

<i>Lips</i>	<i>Front</i>	<i>Mid</i> (Lips unrounded)	<i>Back</i>	<i>Lips</i>
Unrounded	High <sup>1</sup>		u	High Rounded
"	Half-high	i	ʊ	"
"	Half-low	e	o	"
"	Low	ɛː	ɔː	"
"		æ	ɒ	"
"		ɑ	ɑ	Low Unrounded

## Sentences Containing the English Vowels

### *Front Vowels*

He will get their apples last.  
[hi wil ɡet ðəðr æplz lɑst]

<sup>1</sup> High refers to tongue placement, not to pitch  
<sup>2</sup> ɛ is almost universally used in the dialects of

### *Mid Vowels*

Farm the cup  
[ɜ n ðə kʌp]

### *Back Vowels*

Who could omit all foreign art?  
[hu kʊd ɒmɪt ɔl fəreɪn ɑt]

lɜ n	learn	lɜl	lull
ˈkɜ l	curl	ˈkʌl	cull
ˈfɜ l	furl	ˈfʌn	fun
ˈsɜ tʃ	search	ˈsʌtʃ	such
ˈmɜ dʒ	merge	ˈmʌtʃ	much
ˈhɜ d	heard	ˈhʌntʃ	hunch
ˈbɜ d	bird	ˈbʌntʃ	bunch
ˈklɜ k	clerk	ˈklʌŋ	clung

3. Practice the following words in pairs for comparison.

ˈɒd	odd	ˈʌp	up
ˈʃɒp	shop	ˈʃʌt	shut
ˈlɒt	lot	ˈlʌk	luck
ˈdʒɒt	jot	ˈdʒʌt	jut
ˈbɒks	box	ˈblʌf	bluff
ˈstɒk	stock	ˈstʌk	stuck
ˈmɒk	mock	ˈmʌtə	mutter
ˈnɒd	nod	ˈnʌt	nut
ˈklɒk	clock	ˈklʌtə	clutter
ˈdɒk	dock	ˈdʌk	duck

4. List the number of different spellings you can find to represent each mid vowel in the vowel scale

5. How many words can you find containing [ɜ] without the letter r in the book-word spelling?

### PROBLEMS

- Using each of the long vowels, compile two lists of words, one containing ten examples of full length vowels and the other, ten examples of half long vowels
- Select two vowels that you find particularly troublesome to produce. Devise visual aids to help in producing them. Explain the extent to which the visual aids help
- Compose three sentences using the front vowels
- Compose three sentences using the back vowels
- Compose three sentences using the mid vowels

## CHAPTER 8

### Analysis of English Diphthongs

Besides the pure vowels, there are in English combinations of vowels that constitute diphthongs. A *diphthong* is produced when two vowel sounds are pronounced as one in the same syllable. Although each diphthong begins with one vowel sound and ends with another, it is almost impossible in connected speech to tell where the first one ends and the second begins.

The two component parts of a diphthong are called its *elements*. When two vowels come together in English they are not necessarily diphthongs. In the word *serious* ['sɪʒiəs], for example, in the first syllable, there are two vowels which are blended to form a diphthong, the same two vowels form two syllables in the last part of the word.

The first element in a diphthong in English is always stronger than the second, the second element is always unstressed. This lack of stress is indicated by a small curved line [˘] over the second letter.

For ease in memorizing, the diphthongs may be grouped according to their second elements.

	[ɪ]
<i>fate</i>	['feɪt]
<i>tight</i>	['taɪt]
<i>moist</i>	['mɔɪst]



lɜːn	learn	ˈlʌl	lull
ˈkɜːl	curl	ˈkʌl	cull
fɜːl	furl	ˈfʌn	fun
sɜːtʃ	search	ˈsʌtʃ	such
ˈmɜːdʒ	merge	ˈmʌtʃ	much
hɜːd	heard	ˈhʌntʃ	hunch
bɜːd	bird	ˈbʌntʃ	bunch
ˈklɜːk	clerk	ˈklʌŋ	clung

### 3 Practice the following words in pairs for comparison

ˈɒd	odd	ˈʌp	up
ʃɒp	shop	ʃʌt	shut
ˈlɒt	lot	ˈlʌk	luck
ˈdʒɒt	jot	ˈdʒʌt	jut
ˈbɒks	box	ˈblʌf	bluff
ˈstɒk	stock	ˈstʌk	stuck
ˈmɒk	mock	ˈmʌtə	mutter
ˈnɒd	nod	ˈnʌt	nut
ˈklɒk	clock	ˈklʌtə	clutter
ˈdɒk	dock	ˈdʌk	duck

4 List the number of different spellings you can find to represent each mid vowel in the vowel scale

5 How many words can you find containing [ɜː] without the letter r in the book word 'spelling'?

### PROBLEMS

- 1 Using each of the long vowels, compile two lists of words, one containing ten examples of full length vowels and the other, ten examples of half long vowels
- 2 Select two vowels that you find particularly troublesome to produce. Devise visual aids to help in producing them. Explain the extent to which the visual aids help
- 3 Compose three sentences using the front vowels
- 4 Compose three sentences using the back vowels
- 5 Compose three sentences using the mid vowels

	{ə}
<i>outs</i>	['oʊts]
<i>doubt</i>	['daʊt]
	{ɔ}
<i>hear</i>	['hɪɔ]
<i>their</i>	['ðeɔ]
<i>poor</i>	['pʊɔ]
<i>door</i>	['dɔɔ] <sup>1</sup>

The following sentences may help in memorizing the diphthongs

Name five boys  
[eɪ] [aɪ] [ɔɪ]

Show how  
[oʊ] [aʊ]

Cheer their poor score  
[ɪɔ] [ɛɔ] [ʌɔ] [ɔɪ]

### *Lengthening of Diphthongs*

Diphthongs follow in general the same principles of lengthening as vowels. To lengthen a diphthong, make each element half long. This method serves for practical purposes, though it is not always an entirely accurate representation.

The diphthongs [eɪ], [aɪ], [ɔɪ], [oʊ], and [aʊ] are lengthened under the following conditions<sup>2</sup>

1 When they are followed by a voiced consonant in a one-syllable word, as in *fade* ['feɪ d], *hide* ['haɪ d], *noise* ['nɔɪ z], *code* ['koʊ d], and *croud* [kɹaʊ d]

2 When they occur at the end of a stress group in a stressed syllable, as in *stay for a while* ['steɪ | fəɪ ə 'maɪ l], *try the test*

<sup>1</sup> The use of the pure vowel [ɔ] or the diphthong [ɔɔ] is optional.

<sup>2</sup> Note that these diphthongs are short when they precede such combinations as *nt* or *nx* that is when a voiceless consonant immediately follows a voiced one. Examples of these combinations may be found in such words as *part pint, pond, don't* and *ounce*.

[tʰaɪ | ðə 'test], *a boy came* [ə 'bɔɪ | 'keɪ m], *sew the seam* ['soʊ | ðə 'si:m], and *now it is done* ['naʊ | ɪt ɪz dʌn]

3 When they occur at the end of a breath group i.e. before a pause, as in *the end of the day* [ði 'end əv ðə 'deɪ] *a black tie* [ə 'blæk 'taɪ], *a tall boy* [ə 'tɔl bɔɪ], *time to go* [taɪ m tə 'goʊ], *do it now* [du ɪt 'naʊ]

4 Under the same conditions as above when they occur in a word of more than one syllable, provided that the diphthong is in the last syllable and that that syllable is stressed, as in *dismayed* [dɪs'meɪ d], *arrive* [ə'raɪv], *annoy* [ə nɔɪ] *outshone* [aʊt'shoʊ n], *endowed* [ɪn'dəʊ d]

The diphthongs [ɪə], [eə], [ʊə], and [ɔə] are not usually lengthened, although there is an obvious variation between *fierce* ['fɪəs] and *fears* ['fɪəz], and *scarce* ['skeəs] and *scars* ['skeəz]. As is the case with all vowels and diphthongs, the voiced consonant tends to affect length in stressed syllables

### *Diphthongs Ending in [ɪ]*

[eɪ]

The position of the tongue in the beginning of this sound is the same as for the pure vowel [e], namely, half high, from that position it moves forward and upward slightly toward [ɪ]

Care should be taken with this diphthong, as with the others, to avoid making a triphthong, for example, in some speech *gale* ['geɪl] becomes ['geɪəl]

### MATERIAL FOR PRACTICE

1 Pronounce the following words

'eɪt	ate	dɪs meɪ	dismay
'seɪ	say	prə'kleɪm	proclaim
'eɪs	ace	'veɪn	vain
'feɪl	fail	'eɪndʒl	angel
'seɪv	save	'eɪkə n	acorn

2 Write the following words in phonetic transcription

mail

ancient

[tʃaɪ | ðə 'test], *a boy came* [ə 'bɔɪ | 'keɪ m], *saw the seam* ['soʊ | ðə 'si:m], and *now it is done* ['naʊ | ɪt ɪz 'dʌn]

3 When they occur at the end of a breath group i.e. before a pause, as in *the end of the day* [ði 'end əv ðə deɪ] *a black tie* [ə 'blæk 'taɪ], *a tall boy* [ə 'tɔl 'bɔɪ], *time to go* [taɪ m tə 'goʊ], *do it now* [du ɪt 'naʊ]

4 Under the same conditions as above when they occur in a word of more than one syllable, provided that the diphthong is in the last syllable and that that syllable is stressed as in *dismayed* [dis'meɪ d], *arrive* [ə'raɪv], *annoy* [ə nɔɪ] *oul* *shone* [aʊtʃoʊ n], *endowed* [ɪn'daʊ d]

The diphthongs [ɪə], [eə], [ʊə], and [ɔə] are not usually lengthened, although there is an obvious variation between *fierce* ['fɪə] and *fears* ['fɪəz], and *scarce* ['skeə] and *scares* ['skeəz]. As is the case with all vowels and diphthongs, the voiced consonant tends to affect length in stressed syllables.

### *Diphthongs Ending in [ɪ]*

#### [eɪ]

The position of the tongue in the beginning of this sound is the same as for the pure vowel [e], namely, half high, from that position it moves forward and upward slightly toward [ɪ].

Care should be taken with this diphthong, as with the others, to avoid making a triphthong, for example, in some speech *gale* ['geɪl] becomes ['geɪəl]

### MATERIAL FOR PRACTICE

#### 1 Pronounce the following words

'eɪt	ate	dis meɪ	dismay
'seɪ	say	pro kleɪm	proclaim
'eɪs	ace	'veɪn	vain
'feɪl	fail	'eɪndʒl	angel
'seɪv	save	'eɪkə n	acorn

#### 2 Write the following words in phonetic transcription

mail

ancient

same	fable
may	stage
sale	brain
veil	fame

### 3 Read the following sentences

- (a) 'dʒeɪn 'mɪst ðə 'pleɪn brɪkə z ʃɪ wəz 'elt 'mɪnɪts  
'leɪt||
- (b) ðə 'deɪtə frəm ðə 'sɜːvəl wə 'seɪvd ɪn ðə 'hoʊp  
ðət ðeɪ mʌlt 'eld ðoʊz hʊ ɪ'meɪnd ɪn ðə 'seɪm  
nɜːju'peɪʃən||
- (c) ɪt wəz ɪz 'eɪm tə pə'teɪl 'sɪ mɪŋlɪr 'tɜːvɪəl 'deɪlɪr  
ɪ'vents||

### 4 Write the following sentences in phonetic transcription.

- (a) The display on the revolving stage was amazing  
(b) The sailors were saved because of their great bravery  
(c) Eight skaters skated daily on the lake

### 5 Read the following selections

(a)

Today is not yesterday, we ourselves change, how can our  
Words and Thoughts if they are always to be the fittest, con-  
tinue always the same? Change, indeed, is painful, yet ever  
needful, and if Memory have its force and worth, so also has  
Hope

—CARLYLE

(b)

See how the flowers, as at parade  
Under their colours stand displayed,  
Each regiment in order grows,  
That of the tulip, pink, and rose

—ANDREW MARVELL

(c)

By patience and time we sever  
What strength and rage could never

—LA FONTAINE

(d)

Brave men and worthy patriots, dear to God, and famous to  
all ages

—MILTON

(e)

The temple of fame stands upon the grave, the flame that  
burns upon its altars is kindled from the ashes of dead men

—WILLIAM HAZLITT

[aɪ]

This diphthong is composed of the last front vowel [a], and unstressed [ɪ]. Relax your jaw and tongue as you say this sound, be sure that the tip of your tongue hits your lower teeth as you begin the diphthong.

[aɪ] is frequently nasalized, so that *fine* ['faɪn], becomes ['faɪ̃n]. Another unpleasant substitution is caused by lip rounding, with the result that *mine* ['maɪn] becomes ['mɔɪn]. In some speech the tongue is too far back, hence *high* ['haɪ], becomes ['həɪ], or ['həɪ̃].

### MATERIAL FOR PRACTICE

#### 1. Pronounce the following words

'aɪl	aisle	'laɪt	light
'aɪd	I'd	'aɪvəri	ivory
'raɪd	ride	'staɪlɪʃ	stylish
'taɪm	time	'vaɪbreɪt	vibrate
'saɪ	sigh	'aɪkən	icon

#### 2 Write the following words in phonetic transcription

eye	ion
I'm	item
grime	slight
fright	nigh
aisle	wiles

#### 3 Read the following sentences

(a) ðə 'beɪlɪz 'tʃaɪm ət 'naɪn ə'kloʊk 'naɪtlɪz||

(b) ðə 'paɪlɪt wəz ʌn'maɪndfʊl əv ðə haɪt||

(c) ðə 'taɪəd 'tʃaɪld 'ɔʊəd 'faɪv 'maɪlɪz ɒn ɪz 'beɪsɪk||

#### 4 Write the following sentences in phonetic transcription

(a) The shy child was frightened for a time by the lightning and the color of the sky.

- (b) The sightseers could not find time to visit the mine  
 (c) His ire was so great that he was inclined to resign rather than pre-*s*ide at the meeting

5 Read the following selections

(a)

Every man has at times in his mind the ideal of what he should be but is not      Man never falls so low that he can see nothing higher than himself

—THEODORE PARKER

(b)

Who'er excels in what we prize,  
 Appears a hero in our eyes

—SWIFT

(c)

Thou art the cause O reader, that I write on lighter topics  
 when I would prefer serious ones

—MARTIAL

(d)

Threefold the stride of Time, from first to last  
 Loitering slow the Future creepeth—  
 Arrow-swift the Present sweepeth—  
 And motionless forever stands the Past

on-  
 ever  
 also has  
 —CARLYLE

(e)

It is the mind's for ever bright attire  
 The mind's embroidery, that the wise admire  
 That which looks rich to the gross vulgar eyes  
 Is the fop's tinsel which the grave despise

—JOHN DYER

[ɔɪ]

In the first element, the lips are rounded for the back vowel [ɔ] The second element is unstressed [ɪ]

Care should be taken not to substitute [ɜ] or [ɔɪ] Oil [ˈɔɪl] and hoist [ˈhɔɪst] become [ˈɜl] and [ˈhɜɪst] in poor speech

## MATERIAL FOR PRACTICE

## 1. Pronounce the following words

'ɔɪ	oil	'dʒɔɪn	join
'kɔɪl	coil	'tʃɔɪs	choice
ə'noʊ	annoy	ə'noʊnt	anoint
ə'pɔɪnt	appoint	'vɔɪs	voice
'ɔɪstəz	oysters	ə'vɔɪd	avoid

## 2. Write the following words in phonetic transcription

boy	soil
joy	adjoining
decoy	moist
com	turmoil
voyage	rejoicing

## 3. Read the following sentences

- (a) ɔl'dəʊ hɪ 'hæd ə 'plezənt 'vɔɪs hɪ 'lækt 'pɔɪz||  
 (b) 'bɔɪstɪʒəs 'vɔɪsɪz 'spɔɪld ðɪ ɪ'fekt əv ðə 'sɪ n||  
 (c) ðɪ ɔɪntmənt wəz dɪs'tɔɪld bʌt 'mɔɪstʃə||

## 4. Write the following sentences in phonetic transcription

- (a) The boys were disappointed over the outcome of their exploit  
 (b) After he had collected the coins, he joined his friends in the adjoining room  
 (c) Their joy over the appointment was unalloyed

## 5. Read the following selections

(a)

With a voice that, like a bell  
 Toll'd by an earthquake in a trembling tower,  
 Rang ruin

--TENNYSON

(b)

A sorrow that's shared is but half a trouble,  
 But a joy that's shared is a joy made double

--JOHN RAY

(c)

Whence is thy learning? hath thy toil  
 O'er books consum'd the midnight oil?

--JOHN GAY



Compare these words with *vowel* ['vəʊəl] and *twelve* ['twelv] where there is a vowel in the second syllable in the book-word spelling

### MATERIAL FOR PRACTICE

#### 1. Pronounce the following words

'aʊt	out	'haʊ	how
'fraʊn	frown	'vaʊz	vows
ə laʊ	allow	'saʊnd	sound
'braʊn	brown	'aʊns	ounce
'klaʊn	clown	'aʊə	hour

#### 2 Write the following words in phonetic transcription

now	dowdy
proud	devout
stout	outside
cowl	pout
prowl	flower

#### 3 Read the following sentences

- (a) 'meniɹ əv ðə 'taʊnzɪpl wəɪ ə'staʊndɪd baɪ ði  
in'daʊmənt||  
(b) ðə 'braʊn 'gaʊn wəz 'taɪmd wɪθ 'paʊdə 'blu ||  
(c) 'noʊθ 'vʌn kəd ə'kaʊnt fɔ ðə 'lɒs əv ðə 'kɹaʊn  
'dʒu əlz||

#### 4 Write the following sentences in phonetic transcription

- (a) It is doubtful whether the crowd will be allowed to climb  
the mountain  
(b) The fisherman was grouchy because the trout escaped  
(c) The flowers on the school grounds were very beautiful  
after the shower

#### 5 Read the following selections

(a)

In Eastern lands they talk in flowers,  
And they tell in a garland their loves and cares  
Each blossom that blooms in their garden bowers,  
On its leaves a mystic language bears

—J G PERCIVAL

(b)

Low, sweet faint sounds, like the farewell of ghosts

—SHELLEY

(c)

*My counsel is a kind one for 'tis even*  
Given chiefly at my own expense 'tis true,  
'Twill not be followed, so there's little lost

—BYRON

(d)

When clouds appear like rocks and towers,  
The earth's refreshed by frequent showers

—WILLIAM HONE

(e)

The owl, the fatal bellman,  
Which gives the stern'st good night

—SHAKESPEARE

### *Diphthongs Ending in [ə]*

[iə]

The first element of the diphthong [iə] is [i], the second glides off into unstressed [ə]. Avoid substituting [ɪ], especially in words like *real* ['riəl]

### MATERIAL FOR PRACTICE

#### 1. Pronounce the following words

'iə	ear	ə'piəriəns	appearance
'siə	seer	'mɪəliɾ	merely
'riəl	real	in'diəmənt	endearment
'fiəz	fears	'kliəliɾ	clearly
'siəri:z	series	və'niə	veneer

#### 2 Write the following words in phonetic transcription.

year	career
dear	peer
near	earring
tier	leer
cheer	steer

## 3 Read the following sentences

- (a) ðə 'deɪ wəz 'dɪʒaɪnɪŋ ən ðə 'sæʃnd 'waɪld||  
 (b) ðə mə'tɪʃənl wəz ɪn 'sɪdɪəs kən'dɪʃən||  
 (c) ðə 'ɪent fə ðə 'θɪtə wəz ət 'hɪ st ə 'hɪz ɪn ə'vɪz||

## 4 Write the following sentences in phonetic transcription

- (a) It was really his first appearance in the theatre  
 (b) Did you hear the students jeer at the cheerleader?  
 (c) The pier was clear when he appeared

## 5 Read the following selections

(a)

Of Forests and enchantments drear,  
 Where more is meant than meets the ear

—MILTON

(b)

The absent Danger greater still appears,  
 Less fears he who is near the thing he fears

—SAMUEL DANIEL

(c)

Thanks to the human heart by which we live,  
 Thanks to its tenderness its joys and fears,  
 To me the meanest flower that blows can give  
 Thoughts that do often lie too deep for tears

—WORDSWORTH

(d)

The spectacles of experience through them you will see  
 clearly a second time

—HENRIK IBSEN

(e)

A cheerful life is what the Muses love,  
 A soaring spirit is their prime delight

—WORDSWORTH

[eɪ]

The diphthong [eɪ], is composed of the front half high vowel  
 [e] and the neutral vowel [ə]

Avoid the substitution of [eɪ] for [eɪ]

## MATERIAL FOR PRACTICE

## 1. Pronounce the following words

'eɪ	air	'teɪɪŋ	tearing
'feɪ	fare	'feɪd	fared
'beɪlɪ	barely	'ʃeɪz	shares
'weɪɪŋ	wearing	'weɪɪ	wary
'feɪlɪ	fairy	bɪ'weɪ	beware

## 2 Write the following words in phonetic transcription

pare	lair
heir	paired
dare	wear
careful	stairs
flare	glared

## 3 Read the following sentences

- (a) ðɪ 'eɪdeɪl wəz 'pɜːtʃt paɪ'keɪɪəsɪlɪ on ðə 'steɪkheɪs||  
 (b) hɪ kəm'peɪd ðə 'tʃeɪz 'keɪfʊlɪ||  
 (c) ðɪ 'eɪɪs hæd 'feɪ 'heɪ and ə debə'neɪ 'mæne||

## 4. Write the following sentences in phonetic transcription

- (a) The airplane landed carefully on the prairie  
 (b) Mary bought a pair of bronze candlesticks at the fair  
 (c) Sarah declared that she had prepared various types of speeches

## 5. Read the following selections

(a)

He saw with his own eyes the moon was round,  
 Was also certain that the earth was square,  
 Because he had journeyed fifty miles and found  
 No sign that it was circular anywhere

—BYRON

(b)

And in the woods a fragrance rare  
 Of wild azaleas fills the air

—DORA READ GOODALE

(c)

Then black despair,  
 The shadow of a starless night was thrown  
 Over a world in which I moved alone

—SHELLEY

(d)

Restless Anxiety forlorn Despair,  
And all the faded family of Care

—SAMUEL GARTH

(e)

O human carcs! What emptiness in the affairs of men!

—PERSIUS

[ʊ]

In the diphthong [ʊ], the first element is [ʊ] and the second is the neutral vowel [ɔ̃] unstressed

The first element of this diphthong should not be the tense vowel [u]

### MATERIAL FOR PRACTICE

#### 1. (a) Pronounce the following words

ʃʊʒ	sure
ˈtʊʒ	tour
ˈmʊʒ	moor
ˈpʊʒ	poor
ˈbʊʒ	boor

(b) Note that in the following words the diphthong is preceded by the sound of [j]

ə ɫjʊʒ	allure
dɪ mjʊʒ	demure
pɹɔˈkʲjʊʒ	procure
ˈkʲjʊʒ	cure
ˈljʊʒ	lure

#### 2 Write the following words in phonetic transcription

pure	bureau
secure	curious
mooring	alluring
ensure	inure
furious	insurance

#### 3 Read the following sentences

- (a) hɪz ˈɪnkʌm frəm ðɪ ɪnʃʊʒɪəns wəz əˈʃʊʒd||  
 (b) ðə ˈpeɪʃənt wəz ˈkʲjʊʒɪəs əbaʊt ðə ˈkʲjʊʒ||

(c) hɪz 'fjuʒnɪz ɪn'kʌst mən ɪ 'lɜnd ʒət ðə 'dʒʊənlɪz  
wəz dɪ'sɪvd bəf ðə dɪ'mjʊʃ br'heɪvjəɪ ə ðə dɪ  
'fendənt||

4 Write the following sentences in phonetic transcription

- (a) The bureau has secured funds that will insure its continuance  
(b) The tourists made a detour that lured them into a trap  
(c) Are you sure that the poor children can procure pure water at the house on the moors?

5. Read the following selections

(a)

But yet I'll make assurance double sure,  
And take a bond of fate

—SHAKESPEARE

(b)

Trial by jury itself instead of being a security to persons  
who are accused, shall be a delusion, a mockery, and a snare

—THOMAS LORD DENMAN

(c)

Let the judges answer to the question of law, and the jurors  
to the matter of the fact

—UNKNOWN

(d)

Hope' of all ills that men endure  
The only cheap and universal cure

—ABRAHAM COWLEY

(e)

Endurance is the crowning quality,  
And patience all the passion of great hearts

—J R LOWELL

[ɔə]

The first element in the diphthong [ɔə] is the half low, rounded, tense vowel [ɔ], and the second element is the neutral vowel [ə]. It is true that in present general usage, however, the pure vowel [ɔ] rather than the diphthong is used in connected speech. Listen carefully to determine whether you say a diphthong consistently for this sound. You may find

that you use a pure vowel in the middle of a phrase, but a diphthong immediately before a pause

### MATERIAL FOR PRACTICE

#### 1 Pronounce the following words

mɔʃ	'mɔ	more	'stɔʃ	stɔ	store
ɪg nɔʃ	ɪg'nɔ	ignore	'wɔʃ	'wɔ	wore
'lɔ	'lɔ	lore	'ɔʒ	'ɔ z	oars
sɪ ʃɔʃ	'sɪ ʃɔ	seashore	'kɔʃ	'kɔ	core
ɪm plɔʃ	ɪm'plɔ	implore	dɪ'plɔʃ	dɪ'plɔ	deplore

#### 2 Write the following words in phonetic transcription

bore	ore
shore	four-door
four	before
chore	floors
restore	pouring

#### 3 Read the following sentences

- (a) ʃə 'ɪz z wə 'bɔɪɪŋ bət kəd 'nɒt bi ɪg'nɔ dɪ||  
 (b) ʃə 'pɔɪɪŋ 'reɪn 'dɪəntɪt ʃɪ 'ɔ zmən br'fɔ ʃel 'rɪ tɪt  
 'ʃɔʃ||  
 (c) ʃel 'bɔɪɪɪntɪt ʃɪ 'z θ ɪz 'mɔɪɪ 'sɪ

#### 4 Write the following sentences in phonetic transcription

- (a) The explorer pored over the map while exploring the shore line  
 (b) Four of the houses are more than four stories in height  
 (c) The floors which were in a deplorable condition, were restored

#### 5 Read the following selections

(a)

We often pardon those who bore us, but never those whom we bore

—LA ROCHEFOUCAULD

(b)

I never was on the dull, tame shore,  
 But I loved the great sea more and more

—BRYAN WALLER PROCTOR

(c)

*As painfully to pore upon a book,  
To see the light of truth while truth the while  
Doth falsely blind the eyesight of his look*

—SHAKESPEARE

(d)

*The only thing we never know is to ignore what we cannot  
know*

—ROUSSEAU

(e)

*Once more upon the waters' yet once more!  
And the waves bound beneath me as a Steed  
That knows his rider*

—BYRON

### ADDITIONAL EXERCISES IN THE USE OF THE DIPHTHONGS

1. How many different spellings can you find to represent the diphthong [eɪ]?

2. Practice the following words in pairs, noting variations in length

ate	aid
state	stayed
safe	save
rate	raid
mate	maid
late	laid
fate	fade
plate	played
bait	blade
frail	freight

3. How many different spellings can you find to represent the diphthong [aɪ]?

4. Practice the following words in pairs, noting variations in length

site	side
light	lied
tight	tied
bite	bide
spice	spied
bright	bride



might	mine
indict	denied
nice	nine
height	hide

5 How many different spellings can you find to represent the diphthong [ɔɪ]?

6 Practice the following words in pairs for comparison

oil	earl
boil	bird
coil	curl
foil	fur
choice	church
poise	purse
soil	search
spoiled	spurred
toiled	turned
adjoin	adjourn

7 Compose three sentences to illustrate the diphthongs [eɪ] [aɪ], and [ɔɪ]

8 How many different spellings can you find to represent the diphthong [oʊ]?

9 Practice the following words in pairs noting variations in length

oat	ode
coat	code
loaf	loaves
note	node
boat	bode
soap	sewed
goat	goad
oath	owed
wrote	rowed
float	flowed

10 How many different spellings can you find to represent the diphthong [aʊ]?

11 Compose three sentences to illustrate the diphthongs [oʊ] and [aʊ]

12 Practice the following words in pairs for comparison

'piə	peer	'peɔ	pare
'biə	hier	'beɔ	bear

'mɪʃ	mere	'mɛə	mare
'ʃɪʃ	sheer	'ʃeə	share
'kleɪʃ	clear	'kleə	Clare
'deɪʃ	dear	'deə	dare
'leɪʃ	leer	'leə	lair
'steɪʃ	steer	'steə	stair
'tɪə	tier	'teə	tear
'tʃeɪʃ	cheer	'tʃeə	chair

13. Practice the following words in pairs for comparison

'puɪʃ	poor	'puə	pour
'muɪʃ	moor	'muə	more
'ʃʊə	sure	'ʃɔə	shore
'buɪʃ	boor	'bɔə	bore
'tuɪʃ	tour	'tɔə	tore
'luɪʃ	lure	'ləʊ	lore
'kjʊə	cure	'kɔə	core
'jʊə	your	'jɔə	yore
'fjʊərə	fur	'fɔə	four
'kjʊəriəs	curious	'kɔəz	cores

14. Compose three sentences to illustrate the diphthongs [ɪə], [eə], [ʊə], and [ɔə]

### PROBLEMS

1. Construct a vowel chart. Show where each diphthong comes from on the chart
2. List twenty-five words having a short diphthong, try to match these words with those having a long diphthong
3. Select a diphthong that you find difficult to produce, indicate what visual aids you would use to help produce a better sound
4. Compose three sentences for each group of diphthongs
5. How many spellings can you find for each diphthong?

## CHAPTER 9

### Analysis of English Consonants

✓The English phonetician Henry Sweet described a consonant as "the result of audible friction, squeezing, or stopping of the breath in some part of the mouth (occasionally the throat) "

For ease in presentation, consonants may be classified according to the organs that articulate them, as well as according to the manner of their articulation. If you will consult the diagram on page 206, you will notice that on the top of the chart the organs by which the sounds are articulated are named, whereas the names down the side of the chart indicate *the manner in which they are articulated*

**Voiced and voiceless consonants** In some English consonants there is a vibration in the vocal cords when the sound is being produced, in others, there is no vibration. The former are called *voiced* sounds, and the latter *voiceless*. Most of the voiced sounds have counterparts that are voiceless. ✓The voiced sounds are called *cognates* thus, [b, d, g] are the cognates of [p, t, k] ✓

Since long vowels and diphthongs in English are influenced by the voiced or voiceless quality of the following consonant in stressed syllables, it is very important to know the difference between voiced and voiceless sounds. Study the chart on page 206 carefully. Feel your larynx to determine whether or not the sound you are making causes a vibration. Practice

all the consonants until you are sure which are the voiced sounds and which the voiceless

### MANNER OF ARTICULATION

**Stop plosives** The stop-plosives in English are [p b t d k g]. Of these the voiceless sounds [p t k] have two uses. Before a vowel or a pause they are aspirated; before a consonant they are unaspirated. The first or aspirated form is the English and North German usage; the second or unaspirated is the Italian and French. In narrow transcription a small aspirate letter [h] to the right of the main letter indicates aspiration. A small vertical line [̚] to the right of the letter indicates lack of aspiration.

Examples *Peter* [p<sup>h</sup>ɪ t<sup>h</sup>ə] *promptly* [p rɒmp t lɪ̚]

**Continuants** The continuants are consonant sounds which, as their name implies, may be continued or prolonged in utterance. The continuants are further classified into *nasals*, *laterals* and *fricatives*.

The nasal continuants are *m* [m], *n* [n] and *ŋ* [ŋ]. They are produced by stopping the air in the mouth and emitting it through the nostrils.

The lateral in English is *l* [l], made by placing the tip of the tongue against the upper gum ridge and emitting air over the sides of the tongue.

The fricatives are *f* [f], *v* [v], *th* [θ], *th* [ð], *r* [ɹ], *h* [h], *s* [s], *z* [z], *sh* [ʃ] and *zh* [ʒ]. These are said by forcing the breath through a very narrow opening formed by the organs of articulation.

**Glides** The consonants known as glides are *u*h [w] and the initial sound of *yes* [j]. They are so called because the organs of articulation, after taking a definite position for a sound, then glide easily into the position for the following sound.

**Vowel-like consonants** *Diphthong-like consonants* also called

*semi-vowels* are so designated because there is very little interruption in their production. In other words, they have many of the characteristics of vowels. The following consonants are called *vowel like* *w* [w], the initial sound in *youth* [j], *r* [ɹ], *l* [l], *m* [m], *n* [n], and *ng* [ŋ].

**Syllabic consonants** The consonants *m*, *n*, and *l* may take the place of a vowel in a weak, or unstressed, syllable. In such cases they are termed *syllabic*. A small line immediately under the sound is used in phonetics to indicate its syllabic quality. Syllabic sounds are an indication of weakening and hence always occur in unstressed syllables.

Examples *chasm* ['kæzəm], *uritten* ['ɪtən], and *apple* ['æpəl].

### PLACE OF ARTICULATION

**Labial, or lip, sounds.** These sounds may be divided into two classes

(1) *Bi labial consonants*, [p, b, m, ɱ, w]. They are so called because the lips make them. [w] is known as a glide, it is the voiceless cognate of [ɱ].

(2) *Labio-dental consonants*, [f, v]. In producing these sounds, the lower lip is against the upper teeth.

**Dental, or tongue-teeth, sounds.** The two English consonants made with the tip of the tongue against the base of the upper teeth are *th* [θ], as in *thin* ['θɪn], and *th* [ð], as in *then* ['ðen]. The tongue may protrude slightly between the teeth in producing these sounds.

**Alveolar, or gum, sounds.** These consonants are made with the tip of the tongue on the upper gum ridge as in [t, d, n, l, ɹ], or with the tip of the tongue *free*, but pointing toward the gums as in [s, z, ʃ, ʒ].

**Palatal sounds.** Palatal sounds are produced with the front of the tongue against the hard palate. In English there is only one front palatal sound, the initial sound in *yes*, [j].

**Velar, or soft-palate, sounds.** In the production of these sounds, the back of the tongue is raised against the soft palate. The velar sounds in English are [k], [g], and [ŋ].

**Glottal sounds** Glottal sounds are those produced in the glottis. The only legitimate glottal sound in English is [h].

**Affricate sounds.** Affricate sounds are stops or plosives followed immediately by fricatives. The affricates in English are [tʃ] and [dʒ].

## LENGTHENING OF CONSONANTS

Consonant length varies in English in much the same way vowel length varies. The two most important rules for lengthening consonants follow.

All consonants are long when

(1) They follow a short vowel in a stressed syllable immediately before a pause, as in *it* ['ɪtʰ], *well* ['wel] or *what* ['wɒtʰ].

(2) The consonants *m*, *n*, *ŋ*, and *l* [m, n, ŋ, l], are lengthened when they precede a voiced consonant in the same stressed syllable. Examples *elms* ['el m z], *find* [faɪ n d], and *sings* ['sɪŋ z].

## PARTIAL UNVOICING OF CONSONANTS

The first part of the consonants [b, d, g, v, ð, z, ʒ] is unvoiced at the beginning of a breath group, the last part is unvoiced at the end of a breath group. Examples *bid* ['bɪd],

*gue* ['gɪv], *scythe* ['saɪ ð], *is* ['ɪz], *orange* ['ɒrəndʒ].

The first part of the vowel-like consonants, [w, ɹ, l, ɹ] is unvoiced when these consonants follow [p, t, k] in the same syllable, as in *twine* [twaɪ n], *price* ['praɪs], *plaid* ['pleɪd], and *cure* ['kjʊə]. (When [l] is syllabic, this rule does not

hold, as in *twinkle* ['tɪŋkəl], or *apple* ['æpəl]). Partial unvoicing is not indicated elsewhere in this book.

## LABIAL, OR LIP, SOUNDS

[p]

[p] is a bi-labial, stop-plosive made by closing the lips and separating them quickly. It is voiceless and may be aspirated or unaspirated. It is aspirated (that is, there is a slight puff of air released after the sound) before a vowel or pause, as in *pay* ['p<sup>h</sup>eɪ], or *pep* ['p<sup>h</sup>ep<sup>h</sup>]. Before a consonant in the same breath group, it is unaspirated, as in *pray* ['p,ɹeɪ]

## MATERIAL FOR PRACTICE

## 1 Pronounce the following words

'pʌmp	pump	'flɪpənt	flippant
'pɒp	pop	'kæptɪv	captive
'plɒt	plot	'æpl	apple
'ɪp	rip	'spænɪʃ	Spanish
'pʌmp	pomp	'pɹɒpə	proper

## 2 Write the following words in phonetic transcription

dip	happy
prose	sip
pale	depth
pool	helped
pink	pipe

## 3 Read the following sentences

- (a) 'pɪ tə ʃə pænd ðə 'pensɪz ɪn prɪpə'reɪʃən fə ðə 'test||  
 (b) ðə 'pækɪdʒ kən'teɪnd 'peɪz|| 'pɪ tʃɪz|| 'eɪpɹɪkɒts|ən  
 'paɪnæp||  
 (c) 'pɒl ɪn sɛk'tɪd ðə 'steɪps ən 'pɒɪntɪd 'aʊt ðæt ðə 'tɒp  
 'steɪp wəz pə'tɪkjʊləɪz|| 'slɪpəɪz||

## 4 Write the following sentences in phonetic transcription

- (a) *The Pirates of Penzance* was presented at popular prices  
 (b) The children paid for the peppermints and popcorn with their own pennies  
 (c) Polly was happy at the prospect of preparing supper without supervision

## 5 Read the following selections

(a)

He that raises false hopes to serve a present purpose, only makes a way for disappointment and discontent

—SAMUEL JOHNSON

(b)

To be poor and independent is very nearly an impossibility

—WILLIAM COBBETT

(c)

Pale Death, with impartial step, knocks at the poor man's cottage and the palaces of kings

—HORACE

(d)

Idleness is the greatest prodigality in the world, it throws away that which is invaluable in respect of its present use, and irreparable when it is past, being to be recovered by no power of art or nature

—JEREMY TAYLOR

(e)

Perhaps moreover, he whose genius appears deepest and truest excels his fellows in nothing save the knack of expression, he throws out occasionally a lucky hint at truths of which every human soul is profoundly though unutterably conscious

—HAWTHORNE

[b]

[b] is the voiced cognate of [p] It is produced by pressing the lips together, raising the soft palate, and voicing the sound, which is made as the lips are released

### MATERIAL FOR PRACTICE

#### 1. Pronounce the following words

'bɪl	bill	'bɪb	bib
'bet	bet	'beɪ	bear
'tʌb	tub	'bleɪd	blade
'sɒb	sob	'brɛv	brave
'blu:m	bloom	'brɪŋ	bring

#### 2. Write the following words in phonetic transcription

black  
Bible

robbed  
neighbor



## LABIAL, OR LIP, SOUNDS

## [p]

[p] is a bi-labial, stop-plosive made by closing the lips and separating them quickly. It is voiceless and may be aspirated or unaspirated. It is aspirated (that is, there is a slight puff of air released after the sound) before a vowel or pause, as in *pay* ['p<sup>h</sup>eɪ], or *pep* ['p<sup>h</sup>ep<sup>h</sup>]. Before a consonant in the same breath group, it is unaspirated, as in *pray* ['p,ɹeɪ].

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'pʌmp	pump	'flɪpənt	flippant
'pɒp	pop	'kæptɪv	captive
'plɒt	plot	'æpl	apple
'ɪp	rip	'spænɪʃ	Spanish
'pɒmp	pom-pom	'prɒpə	proper

## 2. Write the following words in phonetic transcription:

dip	happy
prose	sips
pale	depth
pool	helped
pink	pipe

## 3. Read the following sentences:

- (a) 'pi tɔ 'ʒə pænd ðə 'pensɪlz ɪn pɪəpə'reɪʃən fə ðə 'test||  
 (b) ðə 'pækɪdʒ kən'teɪnd 'peɪz 'pi tʃɪz 'eɪpɪkɒts"ən  
 'pəʊnæp||  
 (c) 'pɔ l ɪn'spektɪd ðə 'steɪps ən 'pɔɪntɪd 'aʊt ðæt ðə 'tɒp  
 'steɪp wəz pə'tɪkjʊləɪz 'slɪpəɪz||

## 4. Write the following sentences in phonetic transcription:

- (a) *The Pirates of Penzance* was presented at popular prices  
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cottage and the palaces of kings

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away that which is invaluable in respect of its present use and  
irreparable when it is past, being to be recovered by no power  
of art or nature

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Perhaps, moreover, he whose genius appears deepest and  
truest excels his fellows in nothing save the knack of expression,  
he throws out occasionally a lucky hint at truths of which  
every human soul is profoundly though unutterably conscious

HAWTHORNE

[b]

[b] is the voiced cognate of [p] It is produced by pressing  
the lips together, raising the soft palate, and voicing the  
sound, which is made as the lips are released

### MATERIAL FOR PRACTICE

#### 1 Pronounce the following words

'bil	bill	'bib	bib
'bet	bet	'beə	bear
'tʌb	tub	'bleɪd	blade
'sɒb	sob	'breɪv	brave
'blu:m	bloom	'brɪŋ	bring

#### 2. Write the following words in phonetic transcription

black  
Bible

robbed  
neighbor

imbibe  
tribe  
robes

bribe  
tremble  
bough

3 Read the following sentences

- (a) ɹɔ bɜ tə 'bɔ t 'beɪ bɔ lz fə ðə 'bɔɪz|| bət fə'gɒt tə  
'bɔɪ 'beɪsbɔ l 'bɪts||  
(b) bə bɔɪz| hu wəz 'bɛdlɪr 'sʌnbɜ nd|| 'bleɪmd hə  
'brʌðə fə 'hævɪŋ kept hɜɪ 'aʊt ɪn ðə 'sʌn 'tu  
'lɒŋ  
(c) ðə beɪbɪr 'blɪŋkt wen ðə 'bʌb| 'bɜ st 'nɪʒɪ ɪz 'kɪb||

4 Write the following sentences in phonetic transcription

- (a) In spite of formidable and inescapable combatants, the  
boys from the battalion displayed unmistakable bravery  
(b) Both boys were responsible for the delivery of the cumber-  
some object  
(c) The amber beads and the bracelet were found on the boat  
in the bay

5 Read the following selections

(a)

A good book is the precious life-blood of a master spirit,  
embalmed and treasured up on purpose to a life beyond life

—MILTON

(b)

Blind panic is incapable of providing even for its own safety,  
for it does not avoid danger, but runs away Yet we are more  
exposed to danger when we turn our backs

—SENFCA

(c)

Blessings upon Cadmus the Phoenicians, or whoever it was  
that invented books

—CARLYLE

(d)

Superfluous branches  
We lop away, that bearing boughs may live

—SHAKESPEARE

(e)

The boast of heraldry, the pomp of power

And all that beauty, all that wealth e'er gave,  
Awaits alike th' inevitable hour

—GRAY

[m]

[m] is a continuant, nasal, voiced lip sound. It resembles [p] and [b] in that it is made by the lips, but in [m] the lips are kept closed and not separated as they are in the two preceding sounds. The soft palate is down, thus forcing the air to go through the nose.

[m] may be a syllabic consonant (that is, it may take the place of a weak vowel) in words like *anthem* ['ænm̩] and *column* ['kɒlm̩].

### MATERIAL FOR PRACTICE

#### 1. Pronounce the following words

'maɪ	my	'kæzɪ	chasm
'meɪ	may	'rɪðm̩	rhythm
'moʊn	moan	'ʃæm	sham
'elm	elm	'dri:m	dream
'sʌmə	summer	'mɜ:məd	murmured

#### 2. Write the following words in phonetic transcription

mow	mumbling
meat	chimney
moon	mimic
come	maim
humming	mime

#### 3. Read the following sentences

- (a) ðə 'mesɪndʒə 'keɪm ɪntə ðə 'ju:m 'hæmɪŋ ə 'tʃu:n||  
 (b) 'sʌm əv ðə 'men ɪn ðə 'mɒb ʌn ðə 'mu:ð 'wɔ:  
 'mæskz||  
 (c) ðə 'mæn 'mæmbld ən 'gɹæmbld əz ɪ 'mendɪd ðɪ  
 ʌm bɪəls||

#### 4. Write the following sentences in phonetic transcription

- (a) Innumerable elms were damaged by the summer storm  
 (b) Mr Matthews reminded the men that the manuscripts  
 had to be mailed to him by the middle of May

(c) Mary complained that the pamphlet was too long to memorize

5 Read the following selections

(a)

Money and time are the heaviest burdens of life, and the unhappiest of all mortals are those who have more of either than they know how to use

—SAMUEL JOHNSON

(b)

Time magnifies everything after death after his burial, a man's fame increases as it passes from mouth to mouth

—PROPERTIUS

(c)

Remember that the most beautiful things in the world are the most useless, peacocks and lilies, for example

—JOHN RUSKIN

(d)

Bring me men to match my mountains,  
Bring me men to match my plains,  
Men with empires in their purpose,  
And new eras in their brains

—S W FOSS

(e)

History owes its excellence more to the writer's manner than to the material of which it is composed

—GOLDSMITH

[w]

[ʍ] is a voiceless glide made by rounding the lips and raising the back of the tongue. The lips are separated quickly, and the resulting sound is [w]

This sound is frequently confused with its voiced cognate, [v]. Then *why* ['waɪ], becomes ['vaɪ] and *while* ['waɪl], becomes ['vaɪl]

### MATERIAL FOR PRACTICE

1. Pronounce the following words

'aɒt

what

'aɪðə

whither

'wɪt	what	'wɪtʃ	which
'wɛə	where	'wi:l	wheel
'wen	when	'wens	whence
'waɪt	white	wɛ'ɪvə	wherever

2 Write the following words in phonetic transcription

whereof	whale
whirlpool	whether
whir	whine
whip	Whig
whistle	whispered

3. Read the following sentences

- (a) ðə 'dɒg 'maɪnd wen ɪ 'hɪd ðə 'wɜ:ɪ əv ðə 'wɪ:lz||  
 (b) 'wɛ'ɪ ə ðə 'waɪt 'flaʊəz tɔ bɪ 'pleɪst?||  
 (c) 'wɪtʃ əv ðə 'pɔ:mz haɪ 'wɪtɔ du ju paɪ'fɜ?||

4 Write the following sentences in phonetic transcription

- (a) The scene requires that some boys whistle while others whittle  
 (b) The passengers were overwhelmed by the sight of the whale  
 (c) The white-eye and the whinchat are European birds but the whippoorwill is found in America

5 Read the following selections

(a)

Oh busy weaver! Unseen weaver! praise! one word! whither flows the fabric? What palace may it deck? Wherefore all these ceaseless toilings? Speak, weaver! Stay thy hand!

—MELVILLE

(b)

Where truth cannot be determined what is false is increased by fear

—QUINTUS CURTIUS RUFLS

(c)

What times! what manners!

—CICERO

(d)

The wheel has come full circle

—SHAKESPEARE

(c) Mary complained that the pamphlet was too long to memorize

5 Read the following selections

(a)

Money and time are the heaviest burdens of life and the unhappiest of all mortals are those who have more of either than they know how to use

—SAMUEL JOHNSON

(b)

Time magnifies everything after death after his burial, a man's fame increases as it passes from mouth to mouth

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And new eras in their brains

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(e)

History owes its excellence more to the writer's manner than to the material of which it is composed

—GOLDSMITH

[ʍ]

[ʍ] is a voiceless glide made by rounding the lips and raising the back of the tongue. The lips are separated quickly, and the resulting sound is [ʍ]

This sound is frequently confused with its voiced cognate, [w]. Then *wily* [waɪ], becomes ['waɪ] and *while* ['waɪl], becomes [waɪl]

### MATERIAL FOR PRACTICE

1 Pronounce the following words

ant

what

'wɪð

wluther

(c)

The patient dies while the physician sleeps,  
 The orphan pines while the oppressor feeds,  
 Justice is feasting while the widow weeps,  
 Advice is sporting while infection breeds

—SHAKESPEARE

## 6 (a) Practice the following

which, witch  
 when, wen  
 what, watt  
 whine, wine  
 wheel, well  
 whale, wail

(b) How do you say who, whom, whole, whose, whooping cough?

[w]

[w] is a voiced, bilabial glide consonant. It is made as is its voiceless cognate, [ʍ], by rounding the lips and raising the back of the tongue, then separating the lips quickly.

If you compare [w] with [b] or [m], you will notice that there is very little interruption of tone by the lips in [w] as compared with either of the other two sounds. Because there is very little interruption in the production of the sound, it is classified as a *vowel-like* consonant.

## MATERIAL FOR PRACTICE

## 1 Pronounce the following words

'wu	woo	'kwɪk	quick
'wɪ	we	'twɪtʃ	twitch
'kwɪə	queer	'wɪntə	winter
'kwɒrəm	quorum	'swɪt	sweet
'wɒfl	waffle	'wɪlt	wilt

## 2 Write the following words in phonetic transcription

once	weep
worst	win
woe	swim



withal  
twit

wistful  
swallow

3. Read the following sentences:

- (a) ðə 'wɜ d 'lɪst kən'teɪnd 'menɪr 'wɜ dz pə'teɪnɪŋ tə  
'wɜ ks əv 'a t||  
(b) ðə 'wɪtnɪsɪz wə 'wel ə'weɪɪ əv ðə 'wɪzdəm əv ðə  
'dʒʌdʒ||  
(c) ə'kwætɪk 'plænts|| 'sætʃ əz 'pəʊndwɪ d|| gru ɪn ðə  
'kwæɪt 'wɜ tɜz||

4. Write the following sentences in phonetic transcription

- (a) Winifred walked on wearily, unaware of the wintry wind  
(b) A quorum was required before the members could be persuaded to discuss the matter  
(c) Wilham watched the sky in hopes that the weather would clear quickly

5. Read the following selections

(a)

*Wonder is the feeling of a philosopher, and philosophy begins in wonder*

—SOCRATES

(b)

*Bishop Wilkins prophesied that the time would come when gentlemen, when they were to go a journey, would call for their wings as regularly as they call for their boots*

—MARIA EDGEWORTH

(c)

*Books are the treasured wealth of the world, the fit inheritance of generations and nations*

—THOREAU

(d)

*Every book is a quotation; and every house is a quotation out of all forests and mines and stone quarries*

EMERSON

(e)

*One flag, one land, one heart, one hand,  
One nation, evermore!*

—O W HOLMES

## LIP-TEETH SOUNDS

[f]

[f] is a voiceless, fricative, lip teeth sound made by placing the lower lip lightly against the edges of the upper teeth and blowing the air out quickly

In careless speech it is sometimes impossible to hear [f] in such words as *twelfth* ['twelfθ] and *fifth* ['fifθ], which become ['twelθ] and ['fifθ]

## MATERIAL FOR PRACTICE

- 1 Pronounce the following words

'flɪŋ	fling	'helpfʊl	helpful
'freɪm	frame	'mʌflə	muffler
'frel	frail	'defnɪŋ	deafening
'faɪəl	phial	'ɹʌf	rough
'kæmfə	camphor	'sfɪŋks	sphinx

- 2 Write the following words in phonetic transcription

foe	rifle
fur	defect
fun	turf
fume	flame
laugh	off

- 3 Read the following sentences

- (a) ɪn'dɪfɪəns|| 'ɹaðə ðən 'ɹɪsl 'fəli|| 'kɔ:zɪz ɪz ʌn'fɔ tʃənɪt  
'feljə||  
(b) ðə frɪzʃənz 'neɪju 'fætnd ðə 'fi ɪnsə'frɪznt||  
(c) ðə 'nɔɪz wəz lʌʃd rɪ'nʌf tə 'fɹaɪtən ðə 'mæn ænd  
ɪz wʌɪf||

- 4 Write the following sentences in phonetic transcription

- (a) Five men drifted on the raft for four or five hours  
(b) The thief flung a knife at the deaf man who guarded the safe  
(c) Francis left his fountain pen in the office of the factory, where it was found by the foreman

- 5 Read the following selections

(a)

*Men must reap the things they sow,  
Force from force must ever flow*

—SHELLEY

(b)

*We fall to rise, are baffled to fight better,  
Sleep to wake*

—R. BROWNING

(c)

*The most influential books and the truest in their influences,  
are works of fiction      They repeat, they rearrange, they  
clarify the lessons of life*

—R. L. STEVENSON

(d)

*By wind is a fire fostered, and by wind extinguished, a gentle  
breeze fans the flame, a strong breeze kills it*

—OVID

(e)

*History fades into fable, fact becomes clouded with doubt  
and controversy, the inscription moulders from the tablet the  
statue falls from the pedestal Columns, arches pyramids,  
what are they but heaps of sand, and their epitaphs, but char-  
acters written in the dust?*

—WASHINGTON IRVING

[v]

[v] is the voiced cognate of [f], and is made in the same way, with the lower lip lightly held against the edges of the upper teeth.

### MATERIAL FOR PRACTICE

#### 1. Pronounce the following words

'vend	vend	'ʃelvz	shelves
'vju	view	'li v	leave
'vast	vast	'sevə	sever
'lʌv	love	'enviəs	envious
'kɑ v	carve	rɪ'vɒlvə	revolver

#### 2. (a) Write the following words in phonetic transcription

give

savior

vile	shaven
vow	vivid
shovel	heavy
veer	vigor

## (b) Distinguish between

fine	vine	shuffle	shovel
fat	vat	knife	knives
fail	vail	wife	wives
focal	vocal	strife	strives
feign	vein	safe	save

## 3 Read the following sentences

- (a) 'veɪtʃ 'fju 'voʊtɪd fɔː ɪ 'vəʊlɪt ɪ sɪlvə 'kʌvə fə  
ðə 'vɒljʊ m||
- (b) 'stɪvən wəz vɪ'veljəs ən 'dʒoʊvɪəl 'aftə ɪz 'vɪktɔːrɪ||
- (c) ðə 'voʊdɪl 'æktə 'wɔː ə 'sju t əv 'vɪvɪd 'kʌləz and  
ə 'elvɪt 'kɛp||

## 4 Write the following sentences in phonetic transcription

- (a) The driver sought by devious ways to reach the main road
- (b) Vera resolved to have part of her vacation in November
- (c) Volatile oils evaporate readily

## 5. Read the following selections

## (a)

While I would fain have some tincture of all the virtues,  
there is no quality I would rather have, and be thought to have,  
than gratitude For it is not only the greatest virtue, but even  
the mother of all the rest

—CICERO

## (b)

O Freedom! if to me belong  
Nor mighty Milton's gift divine  
Nor Marvell's wit and graceful song  
Still with a love as deep and strong  
As theirs, I lay, like them, my best gifts on thy shrine!

—WHITTIER

(c)

sink or swim, live or die, survive or perish, I give my heart  
and hand to this vote

—DANIEL WEBSTER

(d)

Believing where we cannot prove

—TENNYSON

(e)

There is no evil that does not offer inducements Avarice  
promises money, luxury, a varied assortment of pleasures,  
ambition, a purple robe and applause Vices tempt you by the  
rewards which they offer

—SENECA

## TONGUE-TEETH SOUNDS

[θ]

[θ] is a voiceless, fricative, tongue teeth sound, made by  
pressing the tip of the tongue lightly against the edge of the  
upper teeth

Special care should be taken in the production of this  
in combination with other consonants Words like *widths*  
['wɪðs], *lengths* ['lɛŋθs], *hundredths* ['hʌndrɪdθs], and *months*  
['mʌnθs], are examples of difficult combinations of consonants  
in which [θ] must be pronounced

## MATERIAL FOR PRACTICE

## 1. Pronounce the following words

'θɪn	thin	'zɪθə	zither
'θʌm	thumb	ɪ θə	ether
'θaʊzənd	thousand	'θlʌst	thrust
'θæŋk	thank	'helθ	health
'ɜ θlɪ	earthly	'fɔ θs	fourths

## 2. Write the following words in phonetic transcription

teeth	mɜrθ
thud	tʌwɛlθs
breath	θaʊt

deathly  
froth

mouth  
author

3 Read the following sentences

- (a) ðə 'wɪdθ əv ðə 'ju m wəz 'wɪn 'fɪθ əv ɪts 'leŋθ||  
 (b) ðɪ 's ðə θɪ t ðə 'mɪθ 'ɪntʃɪstɪŋ|| bət 'nɒt ɔ'θentɪk||  
 (c) ðə θɪ ætʃɪk| pɪə'dʒʊ sə θɪ t əv 'nʌθɪŋ bət ðə 'θɪɔtə||

4 Write the following sentences in phonetic transcription

- (a) Ethel was thorough and methodical in her attempt to prove the theorem  
 (b) Arthur wrote of the theological student's hairbreadth escape from the panther  
 (c) Theodore's health and strength improved in the North, where he continued to thrive

5 Read the following selections

(a)

Three Poets, in three distant Ages born,  
 Greece, Italy and England did adorn  
 The first in loftiness of thought surpass'd,  
 The next in majesty, in both the last  
 The force of nature could no farther go,  
 To make the third she join'd the former two

—DRYDEN

(b)

This is the truth the poet sings  
 That sorrow a crown of sorrow is remembering happier things  
 —TENNYSON

(c)

Don't say things What you are stands over you the while,  
 and thunders so that I cannot hear what you say to the contrary  
 —EMERSON

(d)

Habit with him was all the test of truth  
 It must be right I've done it from my youth "

—GEORGE CRABBE

(e)

God offers to every mind its choice between truth and repose  
 Take what you please,—you can never have both  
 —EMERSON

## [ð]

[ð] is the voiced cognate of [θ]. The tip of the tongue rests against the edge of the upper teeth in producing it. Some students, especially those with foreign backgrounds, make this sound with more ease if they protrude the tongue slightly.

Sometimes it is hard to determine when to use this sound and when to use its voiceless cognate, [θ]. If you will observe carefully, you will note that most pronouns, connective words, and other unimportant words begin with the voiced sound whereas nouns, adjectives, verbs, and other important words are more likely to begin with a voiceless sound, [θ]. Examples: *the* ['ði], *that* ['ðæt], *this* ['ðɪs], *there* ['ðeə], *thin* ['θɪn], *thing* ['θɪŋ], *thimble* ['θɪmbəl], *thought* ['θɔ:t]

At the end of a word, the spelling *the* indicates the voiced consonant [ð]. Examples: *breathe* ['breɪð], *wreathe* ['reɪð], *like* ['laɪð], *breath* ['breɪθ], *wreath* ['reɪθ], *teeth* ['ti:θ]. Usually, words ending with *th* have a voiceless sound [θ], with the exception of *smooth*, *mouth* (v), and *bequeath*.

## MATERIAL FOR PRACTICE

## 1. Pronounce the following words

'ðeə	their	'ʌðə	other
bɹeɪð	breathe	'fæðəm	fathom
'ti:ð	teethe	'su:ð	soothe
'rɪðm	rhythm	hi:ðən	heathen
'bʊðə	bother	'ræðə	rather

## 2. Write the following words in phonetic transcription

them	further
mouthed	farthing
clothes	either
thus	though
there	northern

## 3. Read the following sentences

- (a) 'ni:ðə ðə 'bɹæðəz nə ðeə 'fa:ðə ɹɪmembəd ðə 'saɪð||  
 (b) 'ði:z 'ɹi:ðz əɹ 'i:ðəɹ 'oʊld ə 'dɹæ||

deathly  
froth

mouth  
author

3. Read the following sentences

- (a) ðə 'wɪdθ əv ðə 'ru:m wəz 'wʌn 'ɪfθ əv ɪts 'lenθ||  
 (b) ðɪ 'ʊθə 'θɪt ðə 'mɪθ 'ɪntʃɪstɪŋ|| bət 'nɒt ɔ'θentɪk||  
 (c) ðə θɪ'ætnɪk| prə'dʒʊsə 'θɪt əv 'nʌθɪŋ bət ðə 'θɪɪtə||

4. Write the following sentences in phonetic transcription.

- (a) Ethel was thorough and methodical in her attempt to prove the theorem  
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 The force of nature could no farther go,  
 To make the third she join'd the former two

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(b)

This is the truth the poet sings  
 That sorrow's crown of sorrow is remembering happier things

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(c)

Don't say things What you are stands over you the while,  
 and thunders so that I cannot hear what you say to the contrary

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At the end of a word, the spelling *the* indicates the voiced consonant [ð]. Examples *breathe* ['breɪð], *wreathe* ['rɪð], *hthe* ['laɪð], *breath*, ['breθ], *wreath* ['rɪθ], *teeth* ['tiθ]. Usually, words ending with *th* have a voiceless sound [θ], with the exception of *smooth*, *mouth* (v), and *bequeath*.

## MATERIAL FOR PRACTICE

## 1. Pronounce the following words

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'breɪð	breathe	'fæðəm	fathom
'tið	teethe	'suð	soothe
'rɪðəm	rhythm	'hiðən	heathen
'bʊðə	bother	'ræðə	rather

## 2. Write the following words in phonetic transcription

them	further
mouthed	farthing
clothes	either
thus	though
there	northern

## 3. Read the following sentences

- (a) 'niðəðə 'bɪlðəz nə ðeɪ 'faðə ɪ'membəd ðə 'saɪðl  
 (b) 'ði z 'niðz əɪ 'iðəɪ 'oʊld ə 'daɪl

- (c) it wəz 'hɑ:d tə tel meðə ðə 'kʌvə wəz əv dʒenjuən  
'leðər əɪ əv ɪmɪ'teɪʃən 'leðəb

4. Write the following sentences in phonetic transcription

- (a) The youths breathed with difficulty in the smoke-filled room  
(b) No one bothered to soothe the writhing dog  
(c) Their clothing was rather heavy for the seething heat of the southern climate

5. Read the following selections

(a)

The nearest and most loathed worldly life  
That age, ache, penury, and imprisonment  
Can lay on nature, is a paradise  
To what we fear of death.

—SHAKESPEARE

(b)

The ear is a less trustworthy witness than the eye

—HERODOTUS

(c)

There is this difference between renown and glory—the latter depends upon the judgments of the many, the former on the judgments of good men

—SENECA

(d)

This is the highest miracle of genius, that things which are not should be as though they were, that the imaginations of one mind should become the personal recollections of another

—MACAULAY

(e)

O health! health! the blessing of the rich! the riches of the poor! who can buy thee at too dear a rate, since there is no enjoying this world without thee?

—BEN JONSON

ALVEOLAR SOUNDS<sup>1</sup>

## [t]

[t] is a voiceless stop plosive. The tip of the tongue is pressed against the upper gum ridge in producing it.

Before a vowel or a pause, [t] is fully aspirated, as in *tea* ['t<sup>h</sup>ɪ] or *eat* ['i t<sup>h</sup>], before a consonant, it is unaspirated, as in *tree* ['t<sub>1</sub>ɪ].

In careless speech, [t] is frequently voiced, so that *metal* ['met,ɪ] becomes ['medɪ], *notice* ['nɒʊt<sup>h</sup>ɪs] becomes ['nɒʊdɪs], and *better* ['bet<sup>h</sup>ə] becomes ['bedə].

Care should be taken not to let the tongue touch the teeth in the production of [t] or its voiced cognate [d]. Because in many foreign languages these sounds are made with the tongue touching the upper teeth, foreign students are likely to follow their native procedure in producing the English sound. This incorrect placement of the tongue results in the speech fault known as *dentalization*. The phrase *sent out* ['sent 'aʊt], dentalized, would be indicated phonetically as ['sent<sub>ɹ</sub> 'aʊt<sub>ɹ</sub>].

Note that although the final consonant in book word spelling may be *d*, the sound may be *t*, depending on the preceding sound. In other words, in forming a past tense, a voiceless sound follows a voiceless sound in the same syllable, as in *cooked* ['kʊkt] and *pushed* ['puʃt]. Likewise, a voiced sound follows a voiced sound in the same syllable, as in *moved* ['mu vɪd] and *begged* ['begd].

## MATERIAL FOR PRACTICE

## 1. Pronounce the following words

'tu	two	dɪ'tekt	detect
'tɔ t	taught	'nɒʊtɪst	noticed
'taɪt	tight	'præktɪst	practiced
'fɪ kwənt	frequent	'ʃʌtɪ	shuttle
'sɪtɪ	city	'bɒtɪ	bottle

<sup>1</sup> Alveolar sounds are also called tongue-gum post-dental, super dental and gum ridge sounds.

## 2. Write the following words in phonetic transcription.

tea	states
twirl	cooked
trill	acts
foot	prattle
better	tumult

## 3. Read the following sentences

- (a) ðə 'prezɪdant 'sɒt tə dɪ'teɪn ðə 'kɔːz əv ðə  
'kɒnflikt bʌt ə'pɔɪntɪŋ ə kə'mɪtɪr||  
(b) 'tɒm wəz 'pɜːfɪktlɪ 'sjuːtɪd fə ðə 'tɑːsk||  
(c) ðɪ 'edɪtəɪ əd vʌnst ðə 'θɪətrɪ ðæt ɪt wəd bi ɪn 'vʊl  
'teɪst tə 'paɪnt ðə 'letə|

## 4. Write the following sentences in phonetic transcription

- (a) The responsibility in this, their greatest effort, rested ultimately with the military staff  
(b) Ten students lost their textbooks, together with tickets for the football game  
(c) As they entered the station, the commuters muttered about the fact that the train was late

## 5. Read the following selections

(a)

Civilization is a progress from an indefinite, incoherent homogeneity toward a definite coherent heterogeneity

—HERBERT SPENCER

(b)

Reviewers are usually people who would have been poets, historians, biographers, if they could they have tried their talents at one or the other, and have failed, therefore they turn critics

—S. T. COLERIDGE

(c)

A dwarf is not tall though he stand upon a mountain-top, a giant keeps his height, even though he stands in a well

—SENECA

(d)

It is the true office of history to represent the events themselves, together with the counsels, and to leave the observations and conclusions thereupon to the liberty and faculty of every man's judgment

—BACON

## (e)

Talent repeats, Genius creates Talent is a cistern, Genius a fountain Talent deals with the actual, with discovered and realized truths, analyzing, arranging, combining, applying positive knowledge, and in action looking to precedents, Genius deals with the possible, creates new combinations, discovers new laws, and acts from an insight into principles Talent jogs to conclusions to which Genius takes giant leaps Talent accumulates knowledge, and has it packed up in the memory, Genius assimilates it with its own substance, grows with every new accession, and converts knowledge into power Talent gives out what it has taken in, Genius what has risen from its unsounded wells of living thought Talent, in difficult situations, strives to untie knots, which Genius instantly cuts with one swift decision Talent is full of thoughts, Genius of thought, one has definite acquisitions, the other indefinite power

—E P WHIPPLE

## [d]

[d] is the voiced cognate of [t] The tip of the tongue is placed lightly against the upper gum ridge in producing it.

## MATERIAL FOR PRACTICE

## 1. Pronounce the following words

'deð	dare	'dɪəʊnd	drowned
'dɪəd	dread	'bɑʊndəɪr	boundary
'daɪəmənd	diamond	dɪsə'piəd	disappeared
'dɪdɪt	didn't	'fɒndli	fondly
'endɪd	ended	dɪ'pend	depend

## 2. Write the following words in phonetic transcription

dime	added
doom	sudden
moody	redoubled
width	destroyed
ordered	dangling

## 3. Read the following sentences

(a) ðə 'dɒktə 'meɪd ə 'jæprɪd daɪəg'noʊsɪs||

(b) ðə hju'mɪdɪtɪr dɪ'mɪnɪʃt 'aftə ðə 'sʌn həd 'pʌst ðə mæ'ɪdɪən||

- (c) 'meni: 'dent| kən'drʃənz ə'pɪʃ tə bi 'dʒu tə 'daɪtə  
dɪ frʃənt ɪn 'pɪpə 'fu dʒ||

4. Write the following sentences in phonetic transcription

- (a) The discovery followed tedious years of research in the field of radium  
(b) The doors and windows in the dreary dwelling were doubly barred  
(c) David endeared himself to the group when he endangered his life in order to save them from the dreadful edict

5. Read the following selections

(a)

Dreams sport at random in a deceiving night, filling affrighted souls with false alarm

—TIBULLUS

(b)

Now had Aurora displayed her mantle over the blushing skies, and dark night withdrawn her sable veil

—CERVANTES

(c)

If it were done when 'tis done, then 'twere well  
It were done quickly

—SHAKESPEARE

(d)

O Music, sphere-descended maid,  
Friend of pleasure, wisdom's aid

—WILLIAM COLLINS

(e)

Dishonest people are those who disguise their faults to others and to themselves, the truly honest are those who know their faults perfectly and who confess them

—LA ROCHEFOUCAULD

6. Distinguish between

to	do	latter	ladder
tie	die	shutter	shudder
time	dime	meat	mead
tried	dried	boat	bode
metal	medal	tied	died

[n]

[n] is a voiced nasal continuant The tongue is in the

same position that it was for [t] and [d], but it is held in position instead of being released on the production of the sound

Like [m], [n] may be syllabic in unstressed syllables, in words like *second* ['seknd] and *mitten* ['mɪtɪn]

### MATERIAL FOR PRACTICE

#### 1. Pronounce the following words

'noʊ	no	'neɪn	inane
'noʊm	gnome	'noʊn	known
'ni	knee	ə'nonɪməs	anonymous
'flænəl	flannel	'naɪf	knife
'hɑ dɪ	harden	'nɒstɪk	gnostic

#### 2. Write the following words in phonetic transcription.

knock	colonel
noon	lessening
landing	underneath
funds	expensive
Neptune	fundamental

#### 3. Read the following sentences

- (a) ðə 'kɪtɪŋ 'nɪbld æt ðə 'fɪoʊzɪp 'ɡaɪnɪz ɪn ðə 'ɡɑ dɪ  
'læst 'ɪ vɪnɪŋ||
- (b) ðə 'tʃɪldrən 'wændəd ðæðə ðə 'neɪn wəd kən'tɪnju ən'tɪl  
'nu n||
- (c) ðɪ entə'teɪnmənt 'tʊk ðə 'fɒm əv ə fæn'tæstɪk  
'pædʒənt||

#### 4. Write the following sentences in phonetic transcription

- (a) The colony could not explain its action on the basis of neutrality
- (b) Persian melons and cantaloupes have been plentiful in the country this season
- (c) The new technique may be important in the treatment of mental illness

#### 5. Read the following selections

(a)

But let a man know that there are things to be known, of

which he is ignorant, and it is so much carved out of his domain of universal knowledge

—HORACE MANN

(b)

Knavery may serve for a turn, but honesty is best in the long run

—JOHN RAY

(c)

Imagination frames events unknown,  
In wild, fantastic shapes of hideous ruin,  
And what it fears creates

—HANNAH MORE

(d)

But to my mind, though I am native here  
And to the manner born, it is a custom  
More honour'd in the breach than the observance

—SHAKESPEARE

(e)

A little attention to the nature of the human mind evinces that the entertainments of fiction are useful as well as pleasant. Everything is useful which contributes to fix the principles and practices of virtue

—THOMAS JEFFERSON

6 How do you say

burden	pardon
ashen	frozen
lesson	often
poison	kitten
garden	fatten

[l]

[l] is the only lateral sound in English. The tip of the tongue is pressed on the upper gum ridge, the front of the tongue is widened, and the air passes over the sides of the tongue. Like [m] and [n], [l] may be syllabic in a weak syllable, as in *cradle* [ˈkɹædl̩] and *battle* [ˈbætl̩]

### MATERIAL FOR PRACTICE

1 Pronounce the following words

ˈloʊn      loan      ˈθɪs      thistle



'lɪlɪ	lily	'laɪtlɪ	lightly
'lɪnt	lint	'fleɪ	flare
'ləʊvz	loves	'ʃelvz	shelves
'lesnz	lessons	'dʒentl	gentle

2. Write the following words in phonetic script

low	troubled
lump	capable
law	prelate
fooled	sale
prattling	ludicrous

3. Read the following sentences

- (a) ðə 'peɪl 'tʃaɪld 'pleɪd wɪð ðə 'la dʒ 'blɒks |  
 (b) ðɪ ə'keɪʒənəl 'dʒæŋɡlɪŋ əv ðə 'telɪfəʊn 'stætɪd ðə  
 'pɪ pɪl ɪn ðə 'ləbrɪ||  
 (c) ðə 'h vɜ 'fɪl 'æpɪdɪlɪɪ dʒɪʒnɪŋ ðə 'geɪl||

4. Write the following sentences in phonetic transcription

- (a) The lawyer was puzzled by the delay involved in completing the long-distance telephone call  
 (b) The blue lights were reflected in the lake  
 (c) The leading character in the play wore a long purple silk robe and a velvet hat with a purple plume

5. Read the following selections

(a)

A pleasing land of drowsy head it was,  
 Of dreams that wave before the half-shut eye,  
 And of gay castles in the clouds that pass,  
 For ever flushing round a summer sky

—THOMSON

(b)

If there were dreams to sell,  
 Merry and sad to tell,  
 And the crier rung his bell,  
 What would you buy?

—THOMAS LOVELL BEDDOES

(c)

Dancing is the loftiest, the most moving, the most beautiful

of the arts because it is no mere translation or abstraction from life, it is life itself

—HAELOCK ELLIS

(d)

Wedges of gold, great anchors, heaps of pearl,  
Inestimable stones unvalued jewels,  
All scattered in the bottom of the sea

—SHAKESPEARE

(e)

To gild refined gold, to paint the lily,  
To throw a perfume on the violet,  
To smooth the ice, or add another hue  
Unto the rainbow, or with taper light  
To seek the beauteous eye of heaven to garnish,  
Is wasteful and ridiculous excess

—SHAKESPEARE

### ADDITIONAL PRACTICE FOR ALVEOLAR SOUNDS

The alveolar sounds occur in difficult combinations in English  
Use the following words in sentences

bottle	saddle	intelligently	temperamentally
brittle	middle	negligently	experimentally
cattle	gentle	leniently	coherently
shuttle	antler	conveniently	inherently
rattle	butler	brilliantly	sufficiently
metal	lightly	hesitantly	insufficiently
nettle	nightly	confidently	incidentally
fettle	brightly	providently	accidentally
settle	gently	permanently	gentlemen
little	diligently	fundamentally	pageantry

[s]

[s] is a sibilant, voiceless, fricative sound. To produce it, the teeth should be close together and the tongue should be grooved, with the tip free and turned up slightly toward the alveolar ridge. The sides of the tongue may be anchored against the sides of the upper teeth, but the tip of the tongue must not touch anything.

Many people make this sound with lowered tongue. While it is possible to produce the sound in this manner, it is more

likely to be an over-sibilant sound than when it is made with the tongue pointing up away from the teeth. Because of the fact that in many foreign languages [s] is made with the tongue farther forward than it is in English, this is one of the most troublesome sounds to correct. The teacher should be sure that he is making the sound correctly himself before he endeavors to correct students.

Note that although the final consonant in book-word spelling may be s, the sound may be z, depending on the preceding sound. In other words, in forming a plural, a voiceless sound follows a voiceless sound in the same syllable, as in *maps* ['mæps] and *books* ['bʊks]. Likewise, a voiced sound follows a voiced sound in the same syllable, as in *cards* ['kɑ dz] and *gloves* ['glʌvz].

For a general discussion of hisping, and exercises to correct it, see pages 406-413.

### MATERIAL FOR PRACTICE

#### 1 Pronounce the following words

'seɪ	say	'swi:t	sweet
'su:n	soon	'slaɪs	slice
'saɪ	sigh	'smoʊk	smoke
'su:ð	soothe	lɪsən	listen
'streɪ	stray	'froʊsts	frosts

#### 2 Write the following words in phonetic transcription

sign	slip
widths	stick
slogan	smile
rustle	snakes
moss	facing

#### 3. Read the following sentences

- (a) fæsmeltɪd 'saɪtsɪz stʊd ə'laʊnd ðə 'skeɪtɪŋ 'ɪŋk  
'wɒtʃɪŋ ðə prɪ'feʃən| 'skeɪtə||
- (b) ðɪ ɛkspɜ:t ɪn ɪ'sɜ:tʃ wəz 'læks əbaʊt 'fæktz ðət dɪd  
nʌt pə'teɪn tə stə'tɪstɪks||
- (c) ðə 'smɔ:l 'dɒg wəz 'koʊkst hoʊm tu 'ɪt ðə 'mɪkst  
'vedʒətəb|z 'fɪkst baɪ ɪz 'mæstə||

## 4 Write the following sentences in phonetic transcription

- (a) The speaker suggested that the activities of the spies had been mysterious but slipshod
- (b) The sky was overcast and a moist, oppressive southeast wind rustled the leaves
- (c) The statistical clerk studied the tax reports sent to him by the merchants

## 5 Read the following selections

(a)

There is in every human countenance either a history or a prophecy which must sadden, or at least soften, every reflecting observer

—S T COLERIDGE

(b)

We ascribe beauty to that which is simple, which has no superfluous parts which exactly answers its end

—EMERSON

(c)

Historians ought to be precise faithful and unprejudiced, and neither interest nor fear hatred nor affection should make them swerve from the way of truth

—CERVANTES

(d)

Caesar in modesty mixed with greatness did for his pleasure apply the name of a Commentary to the best history of the world

—BACON

(e)

The best sauce for food is hunger and the best flavoring for drink thirst

—SOCRATES

[z]

[z] is the voiced cognate of [s] As in the production of [s], the teeth are practically closed, the tongue is grooved, with the tip free and raised toward the alveolar ridge

Foreign students frequently confuse this sound with the voiceless cognate [s], especially in words like *is* ['ɪz], *was* ['wɒz], and *has* ['hæz]. The book-word *s* in these words has followed the philologic rule that voiceless sounds in unstressed positions frequently become voiced

### MATERIAL FOR PRACTICE

#### 1. Pronounce the following words

'leɪzɪ	lazy	'miːnz	means
'praɪzɪŋ	praising	'kwɪzɪŋ	quizzing
'waɪz	whiz	'sɪzld	sizzled
'zest	zest	'noɪzɪz	noises
'zefə	zephyr	'oʊzoʊn	ozone

#### 2. Write the following words in phonetic script

zoo	amuse
zone	frazzled
burns	prisoner
knows	Xenophon
does	confuse

#### 3. Read the following sentences

- (a) 'zɪŋk ɪz 'juːz əz ðə 'pɒzɪtɪv 'eləmənt ɪn ɪ'lektɹɪk 'bætəɪnz||  
 (b) ðə 'zoʊðræk 'hæz 'twelv dɪ'vɪzənz|| ɔ 'saɪnz||  
 (c) ðə 'wɪzdom əv 'kloʊzɪŋ ðə 'bɪznɪs wəz ə'pæɪənt tə ðə 'bɒd əv dɪ'rektəz||

#### 4. Write the following sentences in phonetic transcription

- (a) The trustees of the museum praised the directors for their wise reorganization  
 (b) Members of clubs in surrounding towns attended the meetings zealously  
 (c) His enthusiasm for music caused him to walk two miles in spite of the drizzling rain

#### 5. Read the following selections

(a)

You praise the fortune and manners of the men of old, and

yet, if on a sudden some god were for taking you back to those days you would refuse every time

—HORACE

(b)

Fame has also this great drawback, that if we pursue it we must direct our lives in such a way as to please the fancy of men avoiding what they dislike and seeking what is pleasing to them

—SPINOZA

(c)

One deserves no praise for being honest when no one tries to corrupt

—CICERO

(d)

I bring fresh showers for the thirsting flowers

From the seas and the streams,

I bear light shade for the leaves when laid

In their noonday dreams

—SHELLEY

(e)

Consider what you have in the smallest chosen library A company of the wisest and wittiest men that could be picked out of all civil countries in a thousand years have set in best order the results of their learning and wisdom

—EMERSON

#### 6 Distinguish between

cats	cads	trants	trades
carts	cards	roasts	roads
notes	nodes	clocks	clogs
backs	bags	cents	sends
grates	grades	lites	bides

#### 7 Use the following list to check your mastery of the sibilants [s] and [z]

stream	Esther	voices
stripe	disease	puzzled
vicious	presume	sixths
masters	scissors	castles
ghosts	because	business
lists	design	duchess
tests	zinnias	disaster

boasts	cousin	disinterested
buzzes	diffuses	Westminster
ceases	appease	increase

## [ʃ]

[ʃ] is a sibilant, voiceless, tongue-gum sound. The teeth should be close together and the tip of the tongue pointed toward the upper gum ridge.

If this sound is hisped the same exercises should be used and are used for hisping. See pages 406-413.

## MATERIAL FOR PRACTICE

## 1. Pronounce the following words

'ʃaft	shaft	'flæʃ	flash
ʃa k	shark	'ʃeə	share
'meʃ	mesh	'kʌʃt	crushed
'mɪʃən	mission	'feɪʃəl	facial
'moʊʃən	motion	'puʃt	pushed

## 2. Write the following words in phonetic transcription

sheet	shield
tissue	artificial
ashes	immersion
machine	finish
shelter	lotion

## 3. Read the following sentences

- (a) ðə 'kʌʃɪŋ əv ðə 'dɪʃɪz wəz 'fəloʊd baɪ ə 'ʃu k||  
 (b) 'weɪvz frəm ðɪ 'oʊʃən 'wɒʃt ðə 'ʃə||  
 (c) 'ʃɪlð 'ʒ kt ðə 'tɑsk əv kəm'pleɪnɪŋ əbaʊt ðə 'ʃəpɪz n  
 'ʃu z||

## 4. Write the following sentences in phonetic transcription

- (a) The audience was motionless as the Russian pianist played his version of the crescendo  
 (b) The members of the club passed a motion to increase the amount of cash in the pension fund  
 (c) Shadows shrouded the shrubbery near the shrine

## 5. Read the following selections

(a)

Complete unity of aim is the traditional condition of genuine  
and sincere friendship

—CICERO

(b)

Thus conscience does make cowards of us all,  
And thus the native hue of resolution  
Is sicklied o'er with the pale cast of thought

—SHAKESPEARE

(c)

O, Columbia, the gem of the ocean,  
The home of the brave and the free,  
The shrine of each patriot's devotion,  
A world offers homage to thee

—THOMAS A BECKET

(d)

But in spite of all temptations  
To belong to other nations,  
He remains an Englishman!

—W S GILBERT

(e)

Thou wast not born for death, immortal Bird!  
No hungry generations tread thee down,  
The voice I hear this passing night was heard  
In ancient days by emperor and clown

KEATS

[3]

[3] is the voiced cognate of [ʃ] It is a sibilant, voiced,  
tongue-gum sound The lips may be slightly rounded in  
producing it

## MATERIAL FOR PRACTICE

## 1. Pronounce the following words

mi'ta ʒ  
re'l'ʒi'm

mirage  
regime

li ʒən  
'ru ʒ

lesion  
rouge



'ju ʒəɪɾ	usury	'pleʒə	pleasure
'vɪʒən	vision	'treʒə	treasure
ɪn'fju ʒən	infusion	pres'ti ʒ	prestige

2. Write the following words in phonetic transcription

profusion	diffusion
measure	decision
delusion	usually
illusion	fusion
azure	casual

3. Read the following sentences

- (a) dɪ ɪks'plɒʒən 'ædɪd tə ðə 'gleɪʒəz kən'fju ʒən||  
 (b) hi ɪ'zentɪd 'eɪɾ ʌn'ju ʒʊəl ɪn'tɪu ʒən ʊn ɪz 'ɪ ʒə||  
 (c) hɪz dɪ'sɪʒən wəz 'brʌt əbʌt bʌf ðə pə'sweɪʒən əv ɪz  
 'frendz |

4. Write the following words in phonetic transcription

- (a) The seizure of the property included seizure of the garage  
 (b) He took careful measures to improve his vision  
 (c) Unusual rumors of usury ruined his prestige

5. Read the following selections

(a)

Rich the treasure,  
 Sweet the pleasure,—  
 Sweet is pleasure after pain

—DRYDEN

(b)

No blessed leisure for love or hope  
 But only time for grief

—THOMAS HOOD

(c)

He weaves, and is clothed with derision  
 Sows, and he shall not reap,  
 His life is a watch or a vision  
 Between a sleep and a sleep

—SWINBURNE

(d)

When a man's busy, why, leisure  
 Strikes him as wonderful pleasure,

'Faith, and at leisure once is he?  
Straightway he wants to be busy

—ROBERT BROWNING

(e)

Pleasure's the mistress of ethereal powers,  
For her contend the rival gods above,  
Pleasure's the mistress of the world below,  
What is the pulse of this so busy world?  
The love of pleasure that thro' ev'ry vein,  
Throws motion, warmth, and shuts out death from life

—YOUNG

[ɹ]

[ɹ], which is generally classified as a fricative, voiced, alveolar sound, is also called a 'curly tongued' vowel. To produce it, the mouth is open, the tip of the tongue is curled up, and the tongue itself is cupped in shape.

This is probably the most controversial sound in English. In Middle English, it was a strongly trilled sound. Since the days of Chaucer it has undergone a number of changes, and it is now usually regarded as a weak fricative sound in words like *red* ['ɹɛd] or *merry* ['mɛɹɪ].<sup>2</sup> Use of it will probably be determined by the part of the country from which the speaker comes.

In order to obtain the best results in speech, the rules generally accepted for producing an open sound in singing may be applied in speaking. These are

1 Sound [ɹ] before a vowel, as in *real* ['ɹiəl], *prefix* ['pɹɪfɪks], and *brooding* ['brʊdɪŋ].

2 Regard [ɹ] as a silent letter before a consonant or a pause, as in *charm* [tʃɑm], *farm* [fɑm], *over this* ['oʊvə 'ðɪs], and *mother* ['mʌðə].

3 When a word ending in *r* is followed by one beginning

<sup>2</sup> Note what has happened to other vowel-like consonants [w] and [l] in words like *wealth*, *write*, *calm*, *talk*, and *qualm*.

with a vowel, include the sound [ɹ]. In the phrase *over and above* ['oʊvər and ə'boʊv], for example, use a linking [ɹ]

4 If the next word begins with a consonant, drop the final r, as in *her sister was going* [hə 'sɪstə wəz 'ɡoɪŋ]

When the tip of the tongue is turned back as it is in the speech of most persons who insist on saying all their r's, the vowel sound before r is likely to be unfavorably affected. This process is known as *inversion* and is conducive to nasality. In order to avoid inversion, be sure that the tip of the tongue stays behind the lower teeth while you are making the vowel sound preceding (ɹ).<sup>2</sup>

The sound of [ɹ] is sometimes heard between two vowels when the letter r does not appear in spelling. For example, *drawing* ['draɪŋ], may become ['draɪŋɹ], or *saw it* ['sɔɪt], may become ['sɔɪtɹ]. This use of (ɹ) is poor, and the sound is called an *intrusive r*.

### MATERIAL FOR PRACTICE

#### 1. Pronounce the following words

'mɛɹɪ	merry	'rɛəɹɪst	rarest
'ɡlɔɹɪəs	glorious	ɪn'fɹɪ kwənt	infrequent
ɹɪ'ɡres	regress	ə kʌrɪəns	occurrence
ɹɪ'freɪn	refrain	'wɹɔŋ	wrong
ɹɪ'krʊt	recruit	'lærɹŋkəl	larynx

#### 2. Write the following words in phonetic transcription

bright	bronchial
discreet	frayed
berry	appearance
arrayed	around
quarrel	tranquil

<sup>2</sup>Cf. De Witt, Margaret E. The Man Who Would Say R. *The Journal of Expression* Vol. IV No. 4 December 1930.

Grandgent, Charles H. *Old and New*. Cambridge: Harvard University Press 1920.

McLean, Margaret P. *Good American Speech*. New York: Dutton 1941.

Sweet, Henry. *The Sounds of English*. Oxford: Clarendon Press 1908.

Tilly, William. Tilly on R. *The Billboard* May 5 1923.

## 3 Read the following sentences

- (a) 'ɪnbət 'kæɪrd ðə 'tʃu:ɪz ən 'beɪz ə'kɪəs ɒn ðə 'feɪt||  
 (b) ðə 'pæɪət 'hæd 'fɛð 'kʌlɪɪŋ ən 'veɪr 'pʊtɪr 'fɛðəz||  
 (c) ðə 'pʌɪznə kə'ɪnbəɪftɪd ɪz 'frendz 'stɔ:ɪt||

## 4 Write the following sentences in phonetic transcription

- (a) The travelers arrived weary and hungry an hour after dinner  
 (b) Many authorities believe that the oral interpretation of literature is a prime factor in developing proper resonance  
 (c) The lawn was fringed with a great variety of shrubs

## 5 Read the following selections

(a)

A feeling of sadness and longing  
 That is not akin to pain,  
 And resembles sorrow only  
 As the mist resembles the rain

—LONGFELLOW

(b)

Know then thyself, presume not God to scan,  
 The proper study of mankind is Man.

—POPE

(c)

The gallery in which the reporters sit has become a fourth estate of the realm

—MACAULAY

(d)

Some read to think,—these are rare, some to write,—these are common, and some to talk,—and these form the great majority

—C C COLTON

(e)

Much have I travelled in the realms of gold,  
 And many goodly states and kingdoms seen,  
 Round many western islands have I been  
 Which bards in fealty to Apollo hold

—KEATS

- 6 (a) Use the following phrases in sentences, noting the linking [ɪ]

fɔɪ ə	for a
fɔɪ 'enɪr	for any
'ni ðəɪ ɪz	neither is
nɔɪ ə	nor a
'ɔ θɔɪ ɪz	author is
'dɪnəɪ ət	dinner at
'dʒɪndʒəɪ 'el	ginger ale
'fleɪ ʌp	flare up
'faɪəɪ ɪz	fire is
'lektʃəɪ ɒn	lecture on

(b) Avoid an intrusive [ɪ] in the following

drawing a picture  
drawing room  
sawing a tree  
gnawing a bone  
flaw in  
claw of  
law office  
law is  
saw it  
Virginia and

## PALATAL CONSONANT

[j]

[j] may be classified as a voiced, fricative, tongue, front-palate glide. It is also classified as a semi vowel, or vowel-like consonant<sup>4</sup>. In making this sound, the front of the tongue is raised until it almost reaches the hard palate

## MATERIAL FOR PRACTICE

1. Pronounce the following words

'dʒu	dew	'jeɪl	Yale
'hju mɪd	humid	'jiɪ	year
ɪr'bju k	rebut	'ju ʌjən	union

<sup>4</sup> See also page 116 for the treatment of this sound in the combination [ju]

jət	yacht	'jɜ n	yearn
ju nɪsən	unison	pɪ kju lɪəlɪr	peculiarly

2 Write the following words in phonetic script

yes	million
yield	onion
yawn	valiant
genial	beautiful
billiards	argument

3 Read the following sentences

- (a) ʒə 'ju θ 'ə ɡʊd ɪnʃu zɪ'æstɪkəlɪr ɒn ə nʌmbə əv  
fə mɪljə təpɪks||
- (b) ʒə 'stju dənts wəz ə'mju zd bʌl ʒə hju məɪ ɪn ʒə  
'nju 'pleɪ||
- (c) ʒə l jəz wəz ju'nænɪməs ɪn ʒeɪ brɪ'f ʒət ʒə  
'steɪtmənt wəz æm'bigjuəs||

4 Write the following sentences in phonetic transcription

- (a) The beauty of the canyon amazed the seniors from Virginia  
(b) A yearbook was suggested for the annual reunion  
(c) Eunice left her yellow yarn on the yacht

5. Read the following selections

(a)

Who can refute a sneer?

—WILLIAM PALFY

(b)

What's done we partly may compute,  
But know not what's resisted

—BURNS

(c)

Where are the snows of yesteryear?

—VILLON

(d)

Seeking the bubble reputation  
Even in the cannon's mouth

—SHAKESPEARE

(e)

Procrastination is the thief of time  
Year after year it steals till all are fled,

And to the mercies of a moment leaves  
The vast concerns of an eternal scene

—EDWARD YOUNG

## VELAR, OR SOFT-PALATE, SOUNDS

[k]

[k] is a voiceless, stop-plosive, back-tongue, soft-palate sound. The back of the tongue is raised to the soft palate and is released as a puff of air is expelled.

[k], like [p] and [t], is aspirated before a vowel or a pause, as in *call* ['k<sup>h</sup>ɔ l], or *milk* ['milk<sup>h</sup>], and unaspirated before a consonant, as in *cross* ['k<sub>1</sub>rɒs].

### MATERIAL FOR PRACTICE

#### 1. Pronounce the following words

'kud	could	'kændə	candor
'kaʊ	cow	'eksɪt	exit
'ləkɪt	locket	'krækɪŋ	crackling
'klu	clue	'rækɪt	racket
kwaɪt	quiet	kɹo'keɪ	croquet

#### 2. Write the following words in phonetic transcription

cling	cruise
clown	dictionary
luck	thickness
queer	baskets
silk	picture

#### 3. Read the following sentences

- (a) ðə mɪ'kænɪk wəz 'hændɪkæpt brɪ'kɔ z ɪ lækt 'prɒpə  
ɪ kwɪpmənt tə ɪ'peɪð ðə 'vækjuəm 'hɪ nɪz ən ðɪ  
rɪ'lektɪk 'kɔ dɪ||
- (b) 'kwɛstʃənz kən'sɜ nɪŋ ðə 'medɪkəl ɪ'kwɒləmənts wəz  
'aʊnsəd 'kwɪklɪz ən kəm'pliʃtɪz||
- (c) ðɪ mɪkwɒlɪz wəz sætɪs fæktəʊəɪz kəm'pliʃtɪd'oʊnlɪ  
'aftə 'ɔl ðə 'fæktɪz m kən'ekʃən wɪð ðə 'kɹaɪm wə  
səb'dʒektɪd tə 'keɪsɪl 'skɹu tɪnɪz||

## 4. Write the following sentences in phonetic transcription

- (a) The clerk quarreled with the constable about the cost of the court action  
 (b) The content of the critique was obscured by the speaker's diction  
 (c) The picnic was practically ruined by the forked lightning and the occasional sprinkling

## 5. Read the following selections

(a)

The country is lyric,—the town dramatic      When mingled  
 they make the most perfect musical drama

—LONGFELLOW

(b)

Lack of confidence is not the result of difficulty, the difficulty  
 comes from lack of confidence

—SENECA

(c)

It is beyond question that expediency can never conflict with  
 honor

—CICERO

(d)

He smote the rock of the national resources, and abundant  
 streams of revenue gushed forth      He touched the dead corpse  
 of public credit, and it sprang upon its feet

—DANIEL WEBSTER

(e)

I am constant as the northern star,  
 Of whose true fix'd and resting quality  
 There is no fellow in the firmament

—SHAKESPEARE

[g]

[g] is the voiced cognate of [k]      It is a stop-plosive, back-tongue, soft-palate consonant

Care should be taken not to substitute [k] for [g] in words like *lag* ['læg] or *tag* ['tæg]



## MATERIAL FOR PRACTICE

## 1. Pronounce the following words

'geɪn	gain	'græb	grab
'geɪl	gale	'goʊl	goal
'gɜ d	gird	'gail	guile
'bræg	brag	'ʃægɪr	shaggy
'grɪp	grip	'veɪg	vague

## 2. Write the following words in phonetic transcription

regret	glare
forget	swagger
guide	exact
glaciers	exist
golf	begged

## 3. Read the following sentences

- (a) ðə 'gɜ lz wə 'soʊ 'glæd tə 'goʊ ðət ðeɪ fə'gɒt ðeə  
'glɑvz ən 'brægz||
- (b) ðə 'gɑ dnə 'græmbld bɪ'kɔ z ðə 'spɪgət wəz 'brɔʊkən||
- (c) ðə 'gleə frəm ðə 'gleɪʃə wəz 'tu 'grɪft fə 'moʊst  
əv ðə 'gru p||

## 4. Write the following sentences in phonetic transcription

- (a) The ragamuffin, clad in gray and green rags, guarded a grimy volume of *Tanglewood Tales*
- (b) A dignified and grave group of government officials attended the graduation exercises
- (c) After engaging in a fierce battle, the grenadiers gradually regained their ground

## 5. Read the following selections

(a)

To be ignorant of one's ignorance is the malady of the ignorant

—A B ALcott

(b)

Good nature and good sense must ever join,  
To err is human, to forgive divine

—POPE

(c)

Great is Bankruptcy the great bottomless gulf into which  
all Falschoods, public and private, do sink, disappearing

—CARLYLE

(d)

He is ungrateful who denies that he has received a kindness,  
he is ungrateful who conceals it, he is ungrateful who makes no  
return for it, most ungrateful of all is he who forgets it

—SPURCA

(e)

I find the gayest castles in the air that were ever piled, far  
better for comfort and for use, than the dungeons in the air  
that are daily dug and caverned out by grumbling, discontented  
people

—EMERSON

[ŋ]

In the production of [ŋ], the back of the tongue is held  
firmly against the lowered soft palate, and the voiced breath  
is emitted through the nose

This is probably one of the most troublesome sounds in  
English. The confusion in regard to it is largely due to the  
fact that, in most of the languages of continental Europe and  
in English, the sounds of [n] and [ŋ] have merged and become  
one sound, [ŋ], under some circumstances. In Slavonic lan-  
guages, however, the sounds have not merged. Frequently,  
therefore, foreign students do not know when to use [ŋ] and  
when to use [ng].

The following rules should clarify the problem

- 1 When a word ends in the letters *ng*, the sound is always [ŋ]. Examples *song* ['sɒŋ], *fling* [flɪŋ], and *young* ['jʌŋ]. There are no exceptions to this rule. Words like *tongue* ['tʌŋ], *meringue* [mɛ'æŋ], and *harangue* [hə'æŋ], take the sound of [ŋ] in spite of their spelling. The only exception in the group ending in *ngue* is the word *dengue* ['dɛŋgeɪ].
- 2 When a suffix is added to a word ending in [ŋ], the sound is still [ŋ], with a few exceptions. Examples *flinging* [flɪŋŋ], *hanging* [læŋŋ], and *singer* ['sɪŋə]. There are,

however, some exceptions to this rule, note that in the comparative and superlative of the adjectives *long*, *strong*, and *young* [ŋg] is used. The word *diphthong* and compounds of *long* also use [ŋg] when a suffix is added

longer	['lɒŋgə]
stronger	['strɒŋgə]
younger	['jʌŋgə]
diphthongal	[dɪf'θʊŋɡl]
elongate	[ɪ'lɒŋgeɪt]

3 When the letters *ng* are medial, or part of the root of the word, the sound is [ŋg]. Examples *English* ['ɪŋɡlɪʃ] *language* ['lʌŋɡwɪdʒ], and *single* ['sɪŋɡl]. Among the exceptions are *hangar* ['hæŋə],<sup>5</sup> *gingham* ['ɡɪŋəm], and *Birmingham* ['bɜːmɪŋəm].<sup>6</sup>

4 When a word ends in the letters *nge*, the sound may be [ndʒ] or [nʒ]. Examples *fringe* ['frɪndʒ] or ['frɪnʒ], *plunge* ['plʌndʒ] or ['plʌnʒ] and *singe* ['sɪndʒ] or ['sɪnʒ].

### MATERIAL FOR PRACTICE

#### 1. Pronounce the following words

'flɪŋɪŋ	flinging	'stɪŋɪŋ	stinging
'hæŋɪŋ	hanging	hæŋɪŋ	hanging
'θrɒŋɪŋ	thronging	'plʌndʒɪŋ	plunging
'dæŋɡlɪŋ	dangling	'rɪŋɪŋ	ringing
'kɪŋdəm	kingdom	'brɪŋɪŋ	bringing

#### 2 Write the following words in phonetic transcription

strongly	singled
thinking	meringue
ringing	anger
languid	harangued
among	hunger

<sup>5</sup> This pronunciation is the first choice indicated in *Webster's Collegiate Dictionary* 1933

<sup>6</sup> Note also pronunciation of words like *Nottingham* *Worthington* *Binghamton* and *Washington*. The sound is [ŋ] in all these words

## 3. Read the following sentences

- (a) ðə 'mas|z əv ðə 'tʌŋ mel bi 'sti:ŋθənd baɪ 'eksəsaɪz||  
 (b) ðə 'siŋə əv 'foʊk 'sɒŋz 'nju 'nʌθɪŋ ə'baʊt ði 'ɪŋɡlɪʃ  
 'læŋɡwɪdʒ||  
 (c) ðə 'sti:ŋɡɪst ən 'jʌŋɡɪst 'mɪŋɡ|d wɪð ði 'æŋkʃəs 'θɪŋ||

## 4. Write the following sentences in phonetic transcription

- (a) He lingered longer than he intended to, musing over the Long Island papers  
 (b) The strength of a nation depends upon the strength of the individuals composing it  
 (c) In searching among his notes, Frank found that the accounts had been badly bungled

## 5. Read the following selections

(a)

Careless of things which are near, we pursue eagerly things  
 which are far away

—PLINY THE YOUNGER

(b)

You will find angling to be like the virtue of humility, which  
 has a calmness of spirit and a world of other blessings attending  
 upon it

—ISAAC WALTON

(c)

Marching along, fifty score strong  
 Great-hearted gentlemen, singing this song

—ROBERT BROWNING

(d)

Were not this desire of fame very strong the difficulty of  
 obtaining it, and the danger of losing it when obtained, would  
 be sufficient to deter a man from so vain a pursuit

—ADDISON

(e)

Both gods and men are angry with a man who lives in idleness,  
 for in nature he is like the stingless drones who waste the labor  
 of the bees, eating without working

—HESIOD

## 6. (a) Use the following phrases in sentences

'hævɪŋ ə'bɪlɪtɪ	having ability
'u diŋ ə 'baɪbəl	reading a Bible
'bi iŋ 'æbsənt	being absent
'hævɪŋ əb'teɪnd	having obtained
'gɔɪŋ ə'kʌstəmd	growing accustomed
'bi iŋ ækə'demɪk	being academic
'jʌŋ 'emɪgrənt	young emigrant
'si iŋ 'ɪmɪdʒɪz	seeing images
'hævɪŋ 'ɪmɪteɪtɪd	having imitated
'gɔɪŋ ɪ'mɪ diətɪlɪ	going immediately
'si iŋ ə 'frend	seeing a friend
'hæŋɪŋ ə'pɪktʃə	hanging a picture
'hævɪŋ aɪdentɪfɪ'keɪʃən	having identification
ə'pɪəɪŋ ɪ'leɪtɪd	appearing elated
'gɔɪŋ 'i zɪlɪ	going easily
'li vɪŋ 'ɜ li	leaving early
'gɔɪŋ ə'baʊt	going about
ɪ'meɪnɪŋ 'aɪdlɪ	remaining idle
'bi iŋ ɪm'bju d	being unbued
'lɔŋ ɪn'kʌɪdʒd	long encouraged
'bi iŋ ɪk'sentɹɪk	being eccentric
'hævəɪŋ ə'baʊt	hovering about
'gɔɪŋ 'i st	going East
'ɹʌnɪŋ 'aftə	running after
'gɪvɪŋ aɪ'diəz	giving ideas
'fi liŋ 'strɔŋlɪ	feeling strongly
'pləʊɪŋ 'eɪkəz	plowing acres
ði ɪŋɡlɪʃ 'læŋɡwɪdʒ	the English language
ə 'tæŋɡld 'skeɪn	a tangled skein
ə 'strɔŋɡə 'pɜ sən	a stronger person
ə 'jʌŋɡə 'tʃaɪld	a younger child
ə 'ʃɪŋɡld 'ru f	a shingled roof
ə 'sɪŋɡjʊlə ɪ'vent	a singular event
'plʌndʒɪŋ 'ɪntu	plunging into
'lʌndʒɪŋ θru	lunging through
ə 'frɪndʒd 'ʃɔ:l	a fringed shawl
ə 'deɪndʒərəs 'kɔ nə	a dangerous corner
ðə 'dɔɡ ɪn ðə 'meɪndʒə	the dog in the manger
ðə 'hɑ bɪndʒə ɔv 'sprɪŋ	the harbinger of spring
ə 'ləʊndʒɪŋ 'ru m	a lounging room
'streɪndʒ 'saʊndz	strange sounds

'dʒɪndʒə'rel	ginger ale
lɒn'dʒeɪvɪtɪ əv ðə 'tribz	longevity of the tribes
'krɪndʒɪŋ ɪn 'fiʃ	cringing in fear
'hævɪŋ 'ɪmɪgrəntɪd	having immigrated
'grɔɪŋ 'empələ	growing empire
'bi ɪŋ ɪn'daʊd	being endowed
'hævɪŋ ən ə'bʌndəns	having an abundance
'gɪvɪŋ ən ə'dres	giving an address
'bi ɪŋ ɪntrə'dʒu st	being introduced

- (b) The words *strength* and *length* are frequently mispronounced. Use the following phrases in sentences.<sup>7</sup>

ðə 'leŋθ əv ðə 'ru m	the length of the room
ðə 'striŋθ əv ðə 'kændɪdət	the strength of the candidate
tə 'leŋθən ðə 'dres	to lengthen the dress
tə 'striŋθən ði 'ɑ:ɡʊmənt	to strengthen the argument
'leŋθənɪŋ 'ʃædɔ:z	lengthening shadows
'striŋθənɪŋ 'fu d	strengthening food
mʌskjʊlə 'striŋθ	muscular strength
pɪ'kju lə 'leŋθ	peculiar length
tə 'leŋθən ðə 'wɜ:kɪŋ 'deɪ	to lengthen the working day
tə 'striŋθən ðə 'rəʊps	to strengthen the ropes
ə 'leŋθɪr dɪs'kʌʃən	a lengthy discussion
ðə 'leŋθɪnɪs əv ðə 'spi:tʃ	the lengthiness of the speech
mə'tɪəriəl 'foʊldɪd 'leŋθwəɪz	material folded lengthwise
ə 'striŋθənə əv 'mʌs z	a strengthener of muscles
ðə 'striŋθənd 'seɪmz	the strengthened seams

### GLOTTAL SOUNDS<sup>8</sup>

[h]

[h] is an aspirate, that is, a puff of breath uninterrupted by the tongue, lips, or teeth

Initial [h] is silent in American English in the words *hair*, *hour*, *honor*, *honorarium*, and any words derived from them

<sup>7</sup> It also varies in the pronunciation of *length* and *strength* and their derivatives. Some speakers insert a *h*, as in 'leŋkθ and 'striŋkθ. Other speakers omit the sound of *h*.

<sup>8</sup> There is another glottal sound called a glottal stop [ʔ], which is not a good sound in English. It is made by a sudden catch in the closing of the glottis, producing a voiced sound. It is a legitimate sound in German but not in English, although it is used unconsciously and incorrectly by many English speakers.

In most words, medial [h], when unstressed, is dropped, as in *annihilate* [ə'naɪləɪt], *vehement* ['viɪmənt], and *forehead* ['fɒəd].

Between voiced sounds, [h] is frequently voiced. The phonetic symbol [ɦ] may be used to denote the voiced sound in such words as *Ohio* [o'ɦaɪo], and *greenhouse* ['ɡrɪnɦaʊs]. Since either sound is correct, the letter [h] is used for all transcription in this book.

### MATERIAL FOR PRACTICE

#### 1. Pronounce the following words

'hɪə	hear	'hu:z	whose
'heɪt	hate	ɪnɦɪbɪt	inhibit
'hoʊm	home	'hæbɪt	habit
ɪn'heɪl	inhale	ɪnɦeɪtəns	inheritance
'hoʊlɪ	holy	ɦju'meɪn	humane

#### 2. Write the following words in phonetic transcription

heart	history
humility	humor
herb	inherent
hurl	hospital
wholly	hospitable

#### 3. Read the following sentences

- (a) 'haʊnsfaɪd baɪ ðə 'hɪdɪəs 'saɪt 'helən 'haʊnd 'hoʊm||  
 (b) ðə 'hoʊl 'haʊʃhoʊld wəz ɪn ən 'ʌpɔɪt ə baʊt ðə 'hoʊks||  
 (c) 'ɦju go hæz ɪn'heɪtɪd ə haʊs ɪn 'nju 'hæmpʃə||

#### 4. Write the following sentences in phonetic transcription

- (a) The horrors of the hospital fire were told incoherently by the hostages  
 (b) The heroine who had blond hair, wore a hat that added to her height  
 (c) Despite the thick haze, the hikers left the house about half-past five

#### 5. Read the following selections

(a)

Humor is gravity concealed behind the jest

—JOHAN WEISS

(b)

The brave impetuous heart yields everywhere  
To the subtle, contriving head

—MATTHEW ARNOLD

(c)

A comfortable house is a great source of happiness It ranks  
immediately after health and a good conscience

—SIDNEY SMITH

(d)

Who is the happiest of men? He who values the merits of  
others

—GOETHE

(e)

Hero-worship is healthy It stimulates the young to deeds  
of heroism stirs the old to unselfish efforts and gives the masses  
models of mankind that tend to lift humanity above the com-  
monplace meanness of ordinary life

—DOVY PIATT

## AFFRICATES

[tʃ]

[tʃ] is an affricate formed by the two voiceless sounds [t]  
and [ʃ] These consonants are always spoken in the same  
syllableIn making the affricate, care must be taken to press the  
tongue against the upper gum ridge for the production of its  
first element [t], otherwise, the word *question* ['kwɛstʃn], for  
example, becomes [kweʃn]

## MATERIAL FOR PRACTICE

1 Pronounce the following words

'tʃɪz]	chisel	'neɪtʃə	nature
'tʃɪkɪn	chicken	'stætʃə	stature
'tʃæmpɪən	champion	'pɪktʃə	picture
'tʃɜ:tʃ	church	'stɪtʃ	stitch
'tʃu	chew	'sneɪtʃt	snatched



## 2. Write the following words in phonetic transcription

cherry	cultural
China	orchard
chant	riches
choose	porch
chime	charity

## 3. Read the following sentences

- (a) ðə 'tʃaɪld wəz 'dɪəntɪt baɪ ðə 'i:ən ən 'tʃɪld baɪ ðə  
'koʊld 'wɪnd||
- (b) 'tʃaɪlɪz 'tʃoʊz ɪz ɪ'sɪtɪ 'prɒbləm frəm ðə 'fɪld əv  
'lɪtərəʃə||
- (c) 'grɛtʃən 'wɒtɪt 'ɪ gəlɪ fə ðə 'bætɪ əv 'kʊkɪz||

## 4. Write the following sentences in phonetic transcription

- (a) The vandal chiseled his name in the chapel, the chancel,  
and the benches of the church in Chelsea
- (b) The Chancellor of the Exchequer made a speech that  
stirred both rich and poor
- (c) The crowd on the beach cheered the champion for his  
charitable gesture

## 5. Read the following selections

(a)

A teacher affects eternity, he can never tell where his influence stops

—HENRY ADAMS

(b)

And now abideth faith, hope, charity, these three, but the greatest of these is charity

—NEW TESTAMENT

(c)

*Chains of gold are stronger than chains of iron*

—THOMAS FULLER

(d)

That which has become habitual becomes, as it were, a part of our nature, in fact, habit is something like nature, for the difference between "often" and "always" is not great, and nature belongs to the idea of "always," habit to that of "often"

—ARISTOTLE

(e)

With chiselled touch  
 The stone unhewn and cold  
 Becomes a living mould  
 The more the marble wastes,  
 The more the statue grows

—MICHELANGELO

[dʒ]

[dʒ] is the voiced cognate of [tʃ]. It is an affricate formed from [d] and [ʃ]. These consonants are always spoken in the same syllable.

Care must be taken to make [d] with the tongue firmly pressed against the gum ridge.

In words like *tedious* ['ti diəs], *immediate* [i'mi diət], *odious* ['oʊ diəs], and *tremendous* [tri'mendəs], there is sometimes in older speech the inclusion of [dʒ] in place of [d]. These forms, however, are rarely heard now, although there is still a choice of usage in *education* [edʒu keɪʃn] or [edʒu'keɪʃn].

### MATERIAL FOR PRACTICE

#### 1 Pronounce the following words

'dʒet	jet	'dʒɔɪəs	joyous
'dʒeɪn	Jane	'dʒʌst	just
'dʒɔɪnt	joint	'dʒæŋɡl	jangle
'dʒeləs	jealous	'dʒɪndʒə	junger
'dʒiə	jeer	'dʒækiʔs	jackets

#### 2 Write the following words in phonetic transcription

jump	imagination
jelly	discharge
jest	urged
jaunty	reject
ageless	oblige

#### 3 Read the following sentences

- (a) 'dʒə dʒ 'ju zɪ 'pʌʃ 'dʒʌdʒmənt mən ɪ dʒenərəlaɪzɪd  
 ə bʌkt tə 'dʒʊʒɪŋ||

- (b) men ðə 'sɪ dʒ wəz 'oʊvə' ðə ɪədʒtmənt 'dʒɒɪnd ðə  
'dʒenərəl hu wəz ɪn ə 'dʒɪ njəl 'mu dli  
(c) ɔl'ðoʊ 'dʒeɪmz wəz 'θɪ 'jɪəz 'oʊldə ðən 'dʒən l hu  
wəz 'dʒenərəlɪt 'dʒɪdʒd tə bi 'dʒɒnz 'dʒu njəl

4. Write the following sentences in phonetic transcription

- (a) Fringed gentians and jonquils set off the approach to the  
engineer's cottage  
(b) Marjorie and Jean enjoyed the exaggerated and highly  
imaginative stories of life in the jungle  
(c) Jaguars may be distinguished from leopards because they  
have larger heads

5 Read the following selections

(a)

*Chill penury repressed their noble rage,  
And froze the genial current of the soul*

—GRAY

(b)

*The right honourable gentleman is indebted to his memory  
for his jests and to his imagination for his facts*

—R. B. SHERIDAN

(c)

*Trifles light as air  
Are to the jealous confirmation strong  
As proofs of holy writ*

SHAKESPEARE

(d)

*No guilty man is acquitted at the bar of his conscience, though  
he win his cause by a juggling urn, and the corrupt favor of the  
judge*

—JUVENAL

(e)

*Courage is the best gift of all, courage stands before every  
thing. It is what preserves our liberty, safety, life, and our  
homes and parents, our country and children. Courage com-  
prises all things: a man with courage has every blessing*

—PLAUTUS

# CHART OF ENGLISH CONSONANTS\* Place of Articulation

Place of Articulation														GLOTTAL	
MANNER OF ARTICULATION	BILABIAL		LABIO- DENTAL		ALVEOLAR		ALVEOLAR				PALATAL		VELAR		In the throat
	Two lips articu- lating against each other	Lower lip against upper teeth	Tip of tongue on upper front teeth	Tip of tongue touching upper gum ridge	Having tip of tongue free, but pointing toward				Front of tongue against hard palate	Back of tongue against soft palate					
					(1) front of upper gums	(2) middle of upper gums	(3) back of upper gums								
Stop-loosives	p <sup>h</sup>	b		t <sup>h</sup>	d							k <sup>h</sup>	g		
					n								ŋ		
Continuants Nasal Lateral Trill				l	l										
		f v	θ ð			s z	ʃ ʒ	ʒ						h	
Glides	w														
Affricates			tʃ		dʒ										

\* This chart is adapted from one arranged by Mary and P. McLean and used in *Good American Speech* New York Dutton, 1941. Reprinted with permission of author and publisher.  
Note [w] [j] [ɹ] and [l] are listed separately as voiceless consonants because they so frequently are partially unvoiced following voiceless consonants. See page 87.

## PROBLEMS

1. List ten examples of words in which the initial consonant is silent
2. List ten examples in which a medial consonant is silent
3. Make a list of voiceless and voiced consonants from memory  
Check your list with the Chart of English Consonants on page 81
4. How do you say who, whom, whole, whose, whooping cough?
5. Prepare a list of as many spellings as you can find representing the sound [z]
6. Prepare a list of as many spellings as you can find representing the sound [ʒ]
7. Prepare a list of as many spellings as you can find to represent the sound [ʒ]
8. Using your current reading, prepare a list of ten phrases including the linking [ɹ] Use these phrases in original sentences
9. Prepare a list of phrases including intrusive [ɹ] that you have heard recently
10. Write phonetically the plurals of the following map, glove, cook, bag, glance, vote, motor, precinct, race, line

## CHAPTER 10

### Phonetic Transcription

**Phonetic transcription.** There follow selections in phonetic transcription. Try to establish the habit in reading this material of reading what you *see* rather than what you remember from the usual printed form of the book words. Consult the alphabet on page 86 when you are in doubt. Do not guess at the meaning. Strive for accuracy in the production of every sound.

ðə 'fə ɪ'fə məz||

'fə ɪ'fə məz 'met ʌndaɪ ə 'bɪæmb| 'bʊʃ||

ðel wai 'ɔ l ə'gɪd ðæt ðə 'wɜ ld məst bɪ 'tʃeɪndʒd||

"wɪ məst ə'boʊlɪʃ 'prɒpəteɪ"|| 'sed 'wʌn||

"wɪ məst ə'boʊlɪʃ 'mæɪɪdʒ"|| 'sed ðə 'sekənd|

"wɪ məst ə boʊlɪʃ 'gʊd"|| 'sed ðə 'θɜ d||

"ʌl 'wɪʃ wɪ kəd ə'boʊlɪʃ 'wɜ k"|| 'sed ðə 'fə θ||

"doʊnt let əs 'get brɪ'jənd 'præktɪk| 'pəlɪtɪks"|| 'sed  
ðə 'fɜ st||

"ðə 'fɜ st 'θɪŋ ɪz tə ɪ'dʒʊs 'men tu ə 'kɒmən  
'lev|"||

"ðə 'fɜ st 'θɪŋ"|| 'sed ðə 'sekənd|| "ɪz tə 'gɪv 'fɪ dəm  
tə ðə 'seksɪz"||

"ðə 'fɜ st 'θɪŋ"|| 'sed ðə 'θɜ d|| "ɪz tə 'faɪnd 'aʊt  
'haʊ tə 'du ɪt"||

"ðə 'fɜ st 'step"|| 'sed ðə 'fɜ st "ɪz tu ə'boʊlɪʃ ðə  
'boʊlɪʃ"||

'kʌtʃəz||l et ðə 'veɪr 'moʊmənt ðət ju əɪ ɪn'dʒəɪnɪŋ ðə  
'benɪfɪt əv 'ʃeɪd frəm' mɪ|| ju kəm'pleɪn ðət aɪ əm  
'gʊd fə 'naʊɪŋ||

ɪn'grætɪtju d ɪz 'ʊfən 'blaɪnd||

—'i sɒp||

ðə 'heɪz ən ðə 'fɹɔgz||

ðə 'heɪz wə 'sɒt 'fɹaɪtənd bæɪ ðɪ 'ʌðə 'bɪsts ðət  
ðeɪ dɪd 'nɒt 'noʊ 'æð tə 'gɒʊ|| 'ɔl ðɪ 'ʌðə 'ænɪməlz  
'sɪmɪl tə pə'sju ðəm|| sɒʊ 'wʌn 'deɪ ðeɪ dɪ'saɪdɪd tə  
'pʊt ən 'end tu 'ɔl ðeɪ 'fɹɪz ən 'tɹʌb|z bæɪ 'dɪəʊnɪŋ  
ðəm'selvz ɪn ə 'leɪk 'nɪð'bæɪ|| bət 'dʒʌst əz ðə 'kɹʌʃd  
əv 'heɪz 'keɪm 'lʌnɪŋ tə ðə 'leɪk|| 'ɔl ðə 'fɹɔgz||  
'fɹaɪtənd ɪn 'ðeɪ 'tɜn bæɪ ðə 'heɪz|| 'skʌt|d 'ʊf ɪntu  
ðə 'wɔtə|| "'tʃu lɪr"|| 'sed ðə 'lɪ dæɪ əv ðə 'heɪz|| "'θɪŋz  
ə 'nɒt 'sɒʊ 'bæd əz ðeɪ 'sɪm|| ðeɪz ɪz 'ɔlwɪz 'sʌn  
'wʌn 'wɜs 'ʊf ðən ɟʊ'self"||

—'i sɒp|

ðə 'hɜs ən ðə 'stæŋ||

ɪn ðɪ 'oʊld 'deɪz ðə 'hɜs hæd ə 'hoʊl 'medo tu  
ɪm'self| bət 'wʌns ə 'stæŋ 'keɪm ən 'tɹæmp|d 'ʌp 'ðɪs  
'pʌstʃə 'grʌʊnd|| sɒʊ ðə 'hɜs 'went tu ə 'mæn|| ənd  
'ʌskt ɪm tə 'help 'get ɪz ɪr'vendʒ|| "'jes"|| 'sed ðə  
'mæn|| 'dʒʌst 'let mɪ 'pʊt 'ðɪs 'pɪs əv 'met| ɪn ɟʊð  
'mʌθ|| ən 'ðɪs 'leðə 'θɪŋ ən ɟʊð 'bæk|| ən wɪl 'gɒʊ  
'ʌftə ðə 'stæŋ tə'geðə"|| ðə 'hɜs ə'gʊd|l ən ðə 'mæn  
'mʌntɪd| bət 'ʌftə ðeɪ hæd 'kɪld ðə 'stæŋ ðə 'mæn  
'kept ðə 'hɜs æz ɪz 'sleɪv||

ɪr'vendʒ ɪz 'neɪə 'wɜθ ðə 'lɒs əv 'lɪbətɪr||

—'i sɒp|

ðə 'fɒks ən ðə 'kɹɔʊ||

ə 'fɒks 'wʌns 'sɔ ə 'kɹɔʊ 'flaɪ 'ʊf wɪð ə 'pɪs əv  
'tʃɪz frəm ə 'kɪtʃən 'wɪndə ɪn ɪts 'bɪk|l ən 'set| ɪn ə  
'tʃu tu 'ɪt ðə 'deɪlək-sɪr|| sɒʊ ðə 'fɒks 'wɔkt 'ʌp tə  
ðə 'fʊt əv ðə 'tʃu|| "'kɹɔʊ" hɪ kɹʌɪd| "'həʊ 'bju tɪfʊl

ju ə 'lʊkɪŋ tə'deɪ|| haʊ 'glɒsɪɹ juʒ 'feðəz ə|| haʊ  
'bɹaɪt juʒə 'aɪz|| aɪm 'ʃʊʒ juʒ 'vɔɪs|| 'tu || ɪz 'mɔʒ  
'lʌvɪɹ ðən 'ðæt əv 'ʌðə 'bɜː dz''|| ət 'ðɪs ðə 'veɪn  
'kɒʊ ðen brɪ'gæn tə 'kɔ hæ 'best|| bət ðə 'mɒʊmənt  
ʃɪ 'oʊpənd ə 'mɔʊθ ðə 'pɪs əv 'tʃɪz 'fel tə ðə 'græʊnd||  
ən wəz 'sʌtʃt baɪ ðə 'fɒks|| "'ðæt wɪl 'du''' 'sed 'hɪ ||  
əz ɪ 'ɹæn ə'weɪ|| "'ðæt wəz 'ɔl əɪ 'wɒntɪd|| ənd ɪn  
ɪks'tʃeɪndʒ əɪl 'gɪv ju ə 'pɪs əv əd'vɔɪs|| 'dɒʊnt 'tɹɒst  
'flætəreɪz''||

—'ɪ sɒp||

ðə 'laɪən|| ðə 'dɒŋkɪɹ|| ən ðə 'fɒks||

ðə 'laɪən|| ðə 'dɒŋkɪɹ|| ən ðə 'fɒks 'went 'hantɪŋ  
tə'geðə|| ən 'kɔ t 'mætʃ 'geɪm|| mən 'ɪ vɹɪŋ 'keɪm|| ðeɪ  
'gæðəd ə'ɹaʊnd ðeɪ 'faɪə ən pɹɪ'peəd fəɪ ə 'hætɪɹ  
'mɪ l|| 'ðen ðə 'laɪən 'sed tə ðə 'dɒŋkɪɹ|| "'dɪ'vaɪd ðə  
'spɔɪlz''|| ðə 'dɒŋkɪɹ 'kæʃfʊlɪɹ 'meɪd 'θɪ 'ɪkwəl 'paɪlz||  
ən 'toʊld ɪz 'frendz tə 'meɪk ðə 'fɜːst 'tʃɔɪs|| bət ðə  
'laɪən wəz 'æŋgɪɹ ət ðə dɪ'vɪʒən ɪntu 'θɪ 'ɪkwəl  
'pɑts|| ən 'hɪpt ɒn ðə 'dɒŋkɪɹ ən 'kɪld ɪm|| 'ðen hɪ  
'æskt ðə 'fɒks tə dɪ'vaɪd ðə 'spɔɪlz|| ðə 'waɪlɪɹ 'fɒks  
'meɪd 'wʌn 'grɛɪt 'hɪp fə ðə 'laɪən|| ənd ə 'taɪnɪɹ  
'wʌn fəɪ ɪm'self|| "'a''' 'sed ðə 'laɪən wɪð ə 'smɔɪl||  
"ju aɪ ə 'plezənt kəm'pænjən|| 'ju kən 'hant wɪð mɪ  
ə'gen tə'mɔɪo' ||

tə 'kɪp ə 'taɪənts 'frendʃɪp|| ju mɔst 'gɪv 'ʌp juʒ  
'ɹaɪts ən juʒ 'praɪd||

—'ɪ sɒp||

ðə 'wɪnd ən ðə 'sʌn||

ðə 'wɪnd ən ðə 'sʌn 'wʌns 'hæd ən 'a'gʒumənt əz tu  
'mɪtʃ wəz ðə 'strɒŋgə|| ðeɪ 'lʊkt 'daʊn ɒn ðɪ 'θɒ|| ən  
'sɔ ə 'tɹævlə 'wɔkɪŋ əlɒŋ ðə 'rɒʊd|| ən dɪs'aɪdɪd tə  
'tɹaɪ ðeɪ 'streŋθ ɒn ɪm|| ðə 'wɪnd 'hæd ðə 'fɜːst  
'tɹaɪ|| hɪ blu ən 'blu wɪð 'ɔl ɪz 'maɪt|| ənd əz  
'kɒʊld əz ɪ 'kʊd|| bət ðə ha dər ɪ 'blu || ən ðə



koŭldə də 'wind | də 'taɪtə də 'tɹævlə 'held ɪz 'kloʊk  
 əbaʊt ɪm | wən də 'wind faɪnəlɪr 'geɪv 'ʌp | də 'sʌn  
 brɪŋən tə 'tʃaɪ || də 'sʌn 'wɔːmd ɒ 'eɪ | 'kɑːmd də  
 'wind || ən 'ʃoʊn 'hɒtəɪ ən 'hɒtəɪ ə'pɒn də 'tɹævlə || hu  
 'fɜːst 'luːsənd ɪz 'kloʊk | ən 'faɪnəlɪr hæd tə 'telk ɪt  
 'ɒf ɪn'taɪəlɪr || ən soʊ də 'sʌn 'waɪn də 'kɒntest ||  
 pə'sweɪʒən ɪz 'ɒfən 'strɒŋgə ðən 'fɜːs ||

—'ɪ sɒp ||

də 'fɑːmə ən də 'naɪtɪŋgeɪl ||

ə 'fɑːmə 'laɪkt ə 'naɪtɪŋgeɪl 'sʊŋ 'soʊ 'mʌtʃ ðət hi  
 'set ə 'tɹæp fɔː ɪt ən 'kɒt ɪt || "naʊ" || hi 'sed tə də  
 'naɪtɪŋgeɪl | "aɪ wɪl 'læv ju wɛð ju kən 'sɪŋ fɜː mɪ 'ɔːl  
 də 'taɪm" || 'a 'sed də 'bɜːd || "wɪ 'naɪtɪŋgeɪlz 'nevə 'sɪŋ  
 ɪn ə 'keɪdʒ" || "ðen ʌll 'kʊk ju fɜː 'sʌpə" || 'sed də 'fɑːmə ||  
 "a" || 'sed də 'bɜːd || "ɪf ju wɪl 'oʊnlɪr 'let mɪ 'goʊ | ʌll  
 'tel ju 'θu 'θɪŋz || 'ɪtʃ 'wɜːθ 'fa 'mɔːð ðən ə 'naɪtɪŋgeɪl" ||  
 soʊ də 'fɑːmə 'let ɪm 'aʊt əv də 'keɪdʒ ənd 'ʌskt tə  
 'noʊ də 'θu 'θɪŋz ||

"də 'fɜːst 'tɪŋ" || 'sed də 'naɪtɪŋgeɪl || "ɪz 'nevə tə brɪ'liːv  
 ə 'kæptɪvz 'prɒmɪs | də 'sekənd | ɪz 'ɔːlwɪz tə 'hoʊld  
 'ɒn tə 'aʊt ju 'hæv || ən də 'θɜːd | 'sed də 'naɪtɪŋgeɪl  
 əz | 'flu eweɪ | "ɪz 'nevə tə 'ɡuːv 'oʊvə 'aʊt ɪz 'lɒst" ||  
 —'ɪ sɒp ||

də 'bɜːdz || də 'bɪsts | ən də 'bæts ||

'waɪns əpɒn ə 'taɪm ðeɪ wəz ə 'ɡreɪt 'wɔː brɪ'twaɪn də  
 'bɜːdz ən də 'bɪsts || fɔː ə 'lɒŋ 'taɪm 'mɪ də 'saɪd  
 'sɪmd tə bi 'wɪnɪŋ | ən də 'bæt | hu wəz 'haɪf ə 'bɜːd  
 ən haɪf ə 'bɪst || ɪ'meɪnd 'njuːtɹəl || 'faɪnəlɪr | ɪt 'lʊkt  
 əz ðoʊ də 'bɪsts wəd 'wɪn | ən də 'bæt 'dʒɔɪnd ðeɪ  
 'a mɪr | bæt də 'bɜːdz 'læɪd ən 'faɪnəlɪr 'waɪn || mən  
 də 'wɪnɪŋ 'a mɪr wəz bɪŋ ɪ'vjuːd haɪf də 'dʒenərəl ||  
 'ðeɪ wəz də 'bæt wɪð ðɪ 'vðə 'bɜːdz | "get 'bæk tə  
 juː 'frendz də 'bɪsts" ʃəʊtɪd də 'dʒenərəl || bæt də

'bɪsts 'tʃeɪst ðə 'hæt ɔ lsoʊ|| ən frəm 'ðæt 'deɪ 'fɔ wəd  
hɪ hæz 'nɒt 'deɪd tə 'ʃoʊ ɪz 'feɪs ɪk'sept ət 'naɪt||  
'boʊθ 'saɪdz dɪs'paɪz ə 'tʃeɪtə||

—'ɪ sɒp||

ðə 'tʃævləz ʌ ðə 'beɪ||

'tu 'tʃævləz wə 'goɪŋ θu ðə 'fɔɪst tə'geðə tu ə  
'niəbaɪ 'təʊn|| ðeɪ həd ə'gɪd tu 'help 'ɪtʃ 'ʌðə ɪn  
'keɪs əv 'deɪndʒə|| bət 'sɑdənlɪ ðeɪ 'keɪm ə'pɒn ə  
'beɪ|| ən 'wʌn əv ðə 'men|| fə'getɪŋ ɪz kəm'pærjən||  
'ɪm dɪtʃlɪ 'stætɪd tə 'klaɪm ə 'tɪ|| ðɪ 'ʌðə 'sɔ hɪ  
həd 'nɒt 'tʃæns ə'genst ðə 'beɪ ɪf ɪ 'fɔt ə'loʊn|| soʊ  
hɪ 'leɪ 'daʊn ɒn ðə 'ɡraʊnd ən 'pleɪd 'ded|| ðə 'beɪ  
'keɪm 'ʌp tu ɪm|| ən 'snɪft ɔl ə'raʊnd ɪm|| ðə  
'tʃævlə 'nju ðət ðə 'beɪ wəd 'nɒt 'tʌtʃ ə 'ded 'bɒdɪ||  
soʊ hɪ 'held ɪz 'bɪe|| and aftə 'snɪftɪŋ ə'raʊnd ðə  
'mænz 'hed ə'gen|| ðə 'beɪ 'faɪnəlɪ 'went ə'weɪ|| əz  
'su n əz ðə 'beɪ wəz 'aʊt əv 'saɪt ðə 'sekənd 'mæn  
'slɪd 'daʊn frəm ɪz 'tɪ ən 'sed|| "'nɒt 'wɒz ɪt ðə  
'beɪ 'mɪspəd tu ju? fɔɪ əɪ 'sɔ ðət ɪ 'pʊt ɪz 'maʊθ  
'kloʊs tə ju ðə 'ɪð?"|| "'oʊ"|| 'sed ɪz 'frend|| "hɪ 'təʊld mɪ  
'sʌmθɪŋ əɪ həd 'lɜnd ɔl 'ædɪr"|| hɪ 'mɪʃlɪ 'sed||  
"bɪ'weɪ əv 'frendz hu 'lɪv ju ɪn ðə 'lɜtʃ"||

—'ɪ sɒp||

ðə 'lʌk ən ðə 'fəmə||

ðeɪ wəz ə 'braʊd əv 'jʌŋ 'lʌks ɪn ə 'fɪld əv 'ɡreɪn||  
and əz ðə 'ɡreɪn wəz 'getɪŋ 'jaɪp ðə 'mʌðə 'lʌk 'kept  
hɪ 'aɪ 'aʊt fə ðə 'mɪpəz|| 'wʌn 'deɪ ðə 'fəmə 'keɪm  
tə ðə 'fɪld|| ən 'sed ə'laʊd|| "ðə 'ɡreɪn ɪz 'jaɪp|| əɪ  
mʌst 'kɔl 'ɪn ðə 'neɪbəz tə 'help mɪ 'mɪp"|| "'oʊ  
'mʌðə"|| 'sed ðə 'beɪbɪ 'lʌks|| "'let əs 'jʌn ə'weɪ"||  
"nɒt 'hʌɪr"|| 'sed ðə 'mʌðə|| "hɪ wɪl 'hæf tə 'weɪt fɔ  
ɪz 'neɪbəz"|| ðə 'nekst 'deɪ ðə 'fəmə 'keɪm ə'gen|| ən  
'sed|| "ðə 'ɡreɪn ɪz 'fʊlɪ 'jaɪp|| əɪ kænɒt 'weɪt fə

maɪ 'neɪbəz|| aɪ məst 'kɔl 'ɪn maɪ 'relatɪvz tə 'help  
 mi|| et 'ðɪs 'ɔl ðə 'beɪbɪr 'ləks ə'gen 'wɒntɪd tə  
 'flaɪ ə'wel! bət ə'gen ðə 'mʌðə 'lək 'sed|| "hɪ wɪl  
 'hæf tə 'weɪt fər ɪz 'relatɪvz"|| ðə 'nekst 'deɪ ðə  
 'fəmə wəz 'despəɪt| 'sed hɪ! "aɪ 'kʌnt 'weɪt fə maɪ  
 'relatɪvz|| aɪ wɪl 'hæf tə 'gʊð tə 'tʌʃn ænd 'haʊs səm  
 'leɪbərəz maɪ'self"|| et 'ðɪs ðə 'mʌðə 'lək 'sed|| "ɔl  
 'faɪt|| 'tʃɪldrən|| wɪ wɪl 'hæf tə 'muː 'nəʊ fə wen ə  
 'mæn 'telks ɪz 'oʊn 'bɪznɪs əpən ɪm'self ən 'daɪnt  
 'weɪt fər 'ʌðəz|| hɪ 'gets 'θɪŋz 'daɪn"||

—'i sɒp|

ðə 'tʌmpətə 'telkən 'pɪznə||

'dʒʊərɪŋ ə 'bæt|| ə 'tʌmpətə 'veɪr 'æfɪr 'ventʃəd  
 'tu 'nɪð ðɪ 'enəmiɪr ən wəz 'telkən 'pɪznə||

"speə mi|| 'gʊd 'sɜːz|| aɪ bɪ 'sɪtʃ ju"|| hɪ 'beɪd əv ɪz  
 'kæptəz|| "doʊnt 'put mi tə 'deθ|| aɪ du 'nɒt 'faɪt||  
 aɪ hæv 'neɪvə 'telkən ə 'laɪf|| aɪ du 'nɒt 'ɪvən 'kæɪr  
 enɪr 'wepən|| ɪksept 'ðɪs 'hɑːmlɪs 'tʌmpɪt|| aɪtʃ aɪ  
 'bloʊ 'nəʊ ən 'ðen"||

"ɔl ðə 'mɔ 'ɪzən 'waɪ ju ʃəd 'daɪ"|| ɪ'plaɪd ðə  
 'kæptəz|| "waɪl 'ju ɪ 'juːsɪf hæv 'nɒt ðə 'sprɪt tə  
 'faɪt|| ju 'stɜːr 'ɪp ðɪ 'ʌðəz tə 'du 'bæt| ən tə 'telk  
 ðə laɪvz əv əʊə 'kɒmɪdɪz"||

'hɪ u ɪm'saɪts tə 'stʌɪf ɪz 'wɜːs ðən 'hɪ u 'telks  
 'pɑːt ɪn ɪt||

—'i sɒp||

ðə 'heɪr ən ðə 'tɔtɪs||

ə 'heɪ wəz kən'tɪnjuəlɪr 'pɒʊkɪŋ 'fʌn et ə 'tɔtɪs  
 bɪ'kɔz əv ðə 'slɒʊnɪs əv ɪz 'peɪs|| ðə 'tɔtɪs 'tʃaɪd  
 'nɒt tə bɪ ə'nɔɪd bʌl ðə 'dʒɪdʒ əv ðə 'heɪ bət 'wʌn  
 'deɪ ɪn ðə 'prezən əv ðɪ 'ʌðə 'ænɪməlz|| hɪ wəz  
 'gʊðdɪd ɪntə 'tʃælɪndʒɪŋ ðə 'heɪ tu ə 'fʊt 'reɪs||  
 "waɪ 'ðɪs ɪz ə 'dʒɒʊk" 'æd ðə 'heɪ|| "ju 'nəʊ ðət  
 aɪ kən 'ɪn 'sɜːkɪz ə'raʊnd ju"||

“I’naɪ əv juð ‘boʊstɪŋ”|| ‘sed ðə ‘tə tɪs|| “lets ‘get ‘ən wɪð ðə ‘leɪs”||

soʊ ðə ‘kɒs wəz ‘set baɪ ði ‘æniməlz|| ən ðə ‘fɒks wəz ‘tʃoʊzən əz ‘dʒɪdʒ|| hɪ ‘geɪv ə ‘ʃɑp ‘bɑk ən ðə ‘leɪs wəz ‘ən|| ‘ɔlmoʊst bɪfɔ ju kəd ‘seɪ “‘skæt” ðə ‘heð wəz ‘aʊt əv ‘saɪt|| ðə ‘tə tɪs ‘plɒdɪd ə’lɒŋ ət ɪz ‘juʒuəl ʌn’haɪd ‘peɪs||

‘aftə ə ‘taɪm ðə ‘heð ‘stɒpt tə ‘weɪt fə ðə ‘tə tɪs tə ‘kʌm ə’lɒŋ|| hɪ ‘weɪtɪd fɔ ə ‘lɒŋ ‘lɒŋ ‘taɪm ɛntɪl hɪ bɪ’gæn tə gət ‘shɪpɪr|| “aɪl ‘dʒʌst ‘teɪk ə ‘kʷɪk ‘næp ‘hɪðɪ ɪn ‘ðɪs ‘soft ‘ɡras|| ən ‘ðen ɪn ðə ‘kuɪ əv ðə ‘deɪ aɪl ‘fɪnɪʃ ,ðə ‘leɪs”|| soʊ hɪ ‘leɪ ‘daʊn ən ‘kloʊzd ɪz ‘aɪz||

‘mɪ nmaɪl|| ðə ‘tə tɪs ‘plɒdɪd ‘ən|| hɪ ‘past ðə ‘shɪpɪŋ ‘heð|| ən wəz ə’prɒʊtɪŋ ðə ‘fɪnɪʃ ‘laɪn ʌn ðə ‘heð ə’woʊk wɪð ə ‘staɪt|| ɪt wəz ‘tu ‘leɪt tə ‘seɪv ðə ‘leɪs|| ‘matɪ əʃeɪmd|| hɪ ‘krept ə’weɪ maɪl ‘ɔl ði ‘æniməlz ət ðə ‘fɪnɪʃ ‘laɪn ə’kleɪmd ðə ‘wɪnə||

‘sloʊ ən ‘stedɪr ‘wɪnz ðə ‘leɪs||

—‘ɪ sɒp||

ðə ‘ɡoʊθɜd ən ðə ‘ɡoʊts||

‘wʌn ‘wɪntəz ‘deɪ ʌn ðə ‘wɪnd wəz ‘blɒɪŋ ə ‘geɪf ən ðə ‘snoʊ wəz ‘fɔlɪŋ ‘fast|| ə ‘ɡoʊθɜd ‘dɪəʊv ɪz ‘ɡoʊts|| ‘ɔl ‘maɪt wɪð ‘snoʊ|| ɪntʊ ə ‘nɪə ‘baɪ ‘keɪv fə ‘ʃeltə|| tu ɪz sə’pɪaɪz|| ðə ‘ɡoʊθɜd ‘faʊnd ðə ‘keɪv ɔl’ædɪr ‘ɒkjupaɪd baɪ ə ‘hɜd əv ‘waɪld ‘ɡoʊts ‘mɔ ‘nju məəs ðən ɪz ‘oʊn||

ðə ‘ɡɪdɪr ‘mæn|| 0ɪŋkɪŋ tə sɪ’kjuð ðəm ‘ɔl|| ‘leɪt ɪz ‘oʊn ‘ɡoʊts tə ‘teɪk ‘keð əv ðəm’selvz maɪl hɪ ‘θɜ ðə ‘brantɪz wɪʃ hɪ həd ‘brʌt fə ðəm tə ðə ‘waɪld ‘ɡoʊts fə ‘fɒdə||

ʌn ðə ‘weðə ‘kɪɪd|| ə’læs|| ðə ‘ɡoʊθɜd ‘faʊnd ðət ɪz ‘oʊn ‘ɡoʊts həd ‘peɪst frəm ‘hʌŋɡə|| waɪl ðə ‘waɪld ‘ɡoʊts wəɪ ‘ɒf ənd ə’weɪ tə ðə ‘hɪlz ən ‘wʊdz|| ðə ‘fuɪlɪʃ ‘mæn ɪt’z nd ə ‘læfɪnstɒk tu ɪz ‘neɪbəz|| fɔɪ ɪ

'nɒt 'oʊnlɪ, həd 'felld tə 'geɪn ðə 'hɜd əv 'wʌld  
'gəʊts! bət hɪ əd 'lɒst ɪz 'oʊn||

'ðeɪ hu nɪ'glekt 'oʊld 'frendz fə ðə 'selk əv 'nju  
wʌnz ə 'ʒaɪtlɪ 'sɔvd mən ðeɪ 'lu z 'boʊθ| —'ɪ sɒp||

ðə 'stæg ən ðə 'vaɪn||

ə 'stæg|| pə'sju d bæɪ 'hʌntəz ən 'waɪən fɪəm ðə  
'lɒŋ 'tʃeɪs|| 'tʌk 'ɛsfju dʒ əmən ðə 'brɪəntɪz əv ə 'vaɪn  
wɛɪ ɪ kən'sɪld ɪm'self əmɪdst ðə 'foʊhɪdʒ|| ðə 'hʌntəz  
'pəst wɪðɪn ə 'fju 'jʌdʒ əv ɪm wɪðəʊt dɪs'klævɪŋ ɪz  
'haɪdɪŋ 'pleɪs|| æz ðə 'saʊnd əv ðeɪ 'vɔɪsɪz 'daɪd  
ə'veɪ ən ðə 'stæg 'θɪt ðæt 'ɔl wəz 'self|| hɪ brɪ'gən  
'nɪblɪŋ ət ðə 'tendə 'ɡʌn 'lɪvz ðæt həd 'fɛltəd ɪm||

æz ɪ 'tægd ət ðə 'lɪvz ðə 'mʊvɪmənt əv ðə 'brɪəntɪz  
'kɔt ðɪ ə'tenʃən əv 'wʌn əv ðə 'hʌntəz|| 'ɡesɪŋ ət  
'wʌnz ðæt ɪz 'prɛɪ wəz 'ðeɪ ðə 'hʌntə 'dru ɪz 'boʊ  
ən 'ʃɒt ən 'æro ɪntə ðə 'læslɪŋ 'vaɪn ən 'kɪld ðə  
'stæg|| æz ðɪ 'ænɪməl 'leɪ 'daɪŋ hɪ 'ɡroʊnd|| "aɪm  
'bɪŋ 'dʒʌstlɪ 'pʌnɪst fə mʌf ɪn'ɡrætɪtju d təd ðə 'vaɪn  
ðæt həd prə'tektɪd mɪ ɪn 'tʌɪm əv 'deɪndʒə"||

'θəʊ 'noʊ 'stoʊnz ɪntə ðə 'wel ðæt 'kwentɪt juð  
'θɜst||

—'ɪ sɒp||

hɪ 'tʌɪz ə kæfɪ'tɪʃnə||

"lets 'tʌɪ 'wʌn əv 'ðoʊz kæfɪ'tɪʃnə 'pleɪsɪz tə'nʌɪt"||  
aɪ sɒɡ'dʒestɪd tə 'tʃʌlz|| 'wɛn wɪ 'tʌk 'kæzŋ 'kæpɪləɪnz  
ə'pʌɪmənt fɜr ə 'fju 'wɪks|| ʃɪ 'ʌskt əs 'nɒt tə 'ju z  
ðɪ rɪ'lektɪk 'deɪndʒ|| "ɪks'pɛrɪmənt wɪð ɪt"|| wəz 'hɜ  
'wel əv 'puɪŋ ɪt|| bət aɪ 'dɪdnt ɪ'pʊt 'ðæt tə 'tʃʌlz||  
soʊ wɪ 'hæd tə 'telk ætə 'mɪlz 'aʊt|| "kæfɪ'tɪʃnə?"  
'ʌkt 'tʃʌlz|| "'wɒts 'ðæt?" 'wʌn əv 'ðoʊz 'pleɪsɪz wɛɪ  
'evɪŋɪŋ ɪz ɔtə'mætɪk"|| bət aɪ 'toʊld ɪm ðæt ɪt wəz  
ə 'pleɪs wɛɪ ju 'welt ɒn juð'self|| ənd aɪd 'neɪvə  
'noʊtɪst 'enɪŋ lʌk 'ðæt 'ɡetɪŋ ɔtə'mætɪk wɪð 'hɪm||

“aɪd 'dʒast əz 'su n 'ɪt 'wʌn 'pleɪs əz ə'nʌðə” hɪ  
 'sed|| “bət aɪ 'wʊd 'laɪk tə 'noʊ wəɪ ðeɪ 'kɔl ɪt  
 'sʌtʃ ə 'neɪm|| ɪt 'saʊndz 'laɪk ə 'vaɪn ɔɪ ə 'pætənt  
 'medɪsɪn|| wɪs'tɪərɪə|| kæs'tɔɪə|| kæfr'tɪərɪə”|| ənd ɪ wəd  
 əv 'ɡʊn 'ɒn 'ðæt 'weɪ tɪl ɪ 'fɪnɪʃt ðə 'dɪkʃənərɪ|| bət  
 aɪ ɡʊt ɪm 'stætɪd br'fɔ ðə 'kɹaʊdɪd 'taɪm|| aɪ 'dɪdnt  
 'noʊ 'dʒast 'haʊ 'tʃaɪz ənd ə kæfr'tɪərɪə wəd 'meɪk  
 aʊt tə'geðə|| bət aɪ 'nju 'ɔl aɪ 'wɒntɪd əbaʊt 'tʃaɪz  
 ənd ə 'kɹaʊd||

ɪt wəz ə 'lɪt| dɪs'kʌɪdʒɪŋ ət ðə 'stæt|| fə wɪ hæd  
 tə 'ɡet ɪn 'laɪn ən wɛn wɪ wər ət ðə 'fu d 'pleɪs||  
 wɪ 'faʊnd ðæt wɪ 'ʃʊd əv 'teɪkən 'tweɪz ət ðə 'stæt||  
 soʊ wɪ hæd tə 'ɡoʊ 'bæk n 'ɡet ɪn 'laɪn 'ɔl 'oʊvər  
 ə'ɡen|| ənd aɪ 'felt ðæt 'tʃaɪz wəz ə lɪt| 'jestɪv||  
 wɛn wɪ 'ɪnɪʃt ðə 'fu d 'kəʊntə ðə 'sekənd 'taɪm|| hɪ  
 br'ɡæn tə 'n d ðə 'ʃkɛdʒʊl əv 'praɪsɪz 'oʊvə|| 'veɪr  
 'sloʊlɪr 'aʊt 'laʊd|| ən 'kɒment ɒn 'ɪ tʃ 'aɪtəm|| əv  
 'kɔs|| 'ðɪs 'keɪpt ðə 'laɪn 'bæk|| ən 'dɪdnt 'meɪk ɪm  
 ɪɡ'zæktlɪr 'pɒpjələ wɪð ðə pɪp| hu 'hæd tə 'weɪt||

“wəɪ ɪz 'bɪ n 'su p 'mɔ ðən 'pɪ 'su p?” hɪ 'æskt||

“wʌn 'bɪ n”|| 'kɔld 'aʊt ðə 'ɡɜl||

“aɪ 'dɪdnt 'æsk fə 'bɪ n 'su p” hɪ 'ʃaʊtɪd|| “aɪ  
 'oʊnlɪr 'æskt 'wəɪ ɪt 'kɒst 'mɔ|| ɪts 'noʊ 'mɔ  
 'nʌɪfɪŋ|| ən 'sɜtənɪr 'bɪ n z 'doʊnt 'kɒst ”|| ə  
 'dɪ'tə mɪnd 'lʊkɪŋ 'wʊmən wɪð ə 'net 'bæg 'fʊl əv  
 'nɒbɪr 'bændl z|| 'wedʒd 'ɪn|| ən 'ɡʊt bæɪ 'tʃaɪz||

“ɪf 'ðɪs 'mænz 'ɡoɪŋ tə 'lektʃər ɒn daɪə'tetɪks|| hɪ  
 'ɔt tə 'hæv ə 'plætfɔ m ən 'haɪə 'sʌmwən tə 'lɪn tʊ  
 ɪm”|| ʃɪ 'sed|| “ɪf 'keɪks ən 'bɪ n z ”|| 'ðɪs wəz tə ðə  
 'ɡɜl br'hænd ðə 'kəʊntə|| ən br'fɔ ʃɪ 'ɡʊt hæɪ 'ɔdə||  
 'tʃaɪz wəz 'pæst hæɪ ə'ɡen|| ən 'geɪv hæ 'net 'bæg  
 'sʌtʃ ə 'bæmp|| ðæt 'θɪŋz 'dʒɪŋɡld ɪn ɪt|| ənd wɛn aɪ  
 'sɔ hæ 'leɪtə|| 'sʌmθɪŋ 'stɪkɪr hæd 'ɪʌn 'ɔl 'oʊvər ɪt||  
 əz 'ðoʊ ə 'bɒt| hæd 'brɒθkən|| aɪ wəz 'sɒnɪr bət aɪ  
 kəd əv 'toʊld hæ 'nɒt tʊ ɪk'saɪt 'tʃaɪz|| hɪz 'nʌθɪŋ||  
 ɪf 'nɒt tɛmpərə'ment|| hɪ 'ɡʊt ɪz 'fu d 'ɔl 'pɪkt 'aʊt

after a 'wall' an 'faund a 'telb| fə æs<sup>li</sup> an 'den 'a|  
 'went fə a 'glas əv 'wɔtə<sup>li</sup> (a| 'neva ʃəl br'h v ɔt  
 'entwən 'noʊz 'aɪtʃ a ɔ 'kɪn ən 'aɪtʃ ɔə 'ju zɪ  
 'glasɪz)|| ən men a| 'gɒt 'bæk tʊ aʊə 'telb|<sup>li</sup> 'tʃa lz  
 'wɒznt 'deɪ<sup>li</sup> and əz a| 'lʊkt ə'ɔʊnd<sup>li</sup> a| 'sə ɪm ət  
 ə'nʌðə 'ɪtɪŋ ə'weɪ<sup>li</sup> wəɪl ɪz 'trəl wəz 'ɔʊt bəl 'mɪ ||  
 br'fɔ r a| hæd 'taɪm tə 'aɪtʃ ɪm ən 'tel ɪm ɪ wəz ət  
 ɔə 'ɪŋ 'telb|<sup>li</sup> 'ʌp 'keɪm ə 'taɪnɪr 'lɪt| 'wʊmən hu  
 'stætɪd tə 'sɪt 'daʊn|| 'den wen ʃɪ 'sə 'tʃa lz<sup>li</sup> ʃɪ  
 'dʒʌmpt 'ʌp əgen ən 'lʊkt ə'ɔʊnd<sup>li</sup> 'den ʃɪ 'lʊkt  
 'daʊn ət ɔə 'tweɪ||

"wel əv 'ɔ l dɪ ɪm'pætɪnənt 'θɪŋz"<sup>li</sup> ʃɪ 'kɔ ld 'aʊt<sup>li</sup>  
 'soʊ 'laʊd ɔt 'evɪwən 'hɜ d|| "maɪ 'gʊd 'mæn<sup>li</sup> ɪf  
 'ju ər ɪn 'mɪ d əv ə 'mɪ l aɪl 'glædli 'gɪv ju <sup>li</sup>"

"a 'ju ə'dʒestɪŋ 'mɪ ?"<sup>li</sup> 'ʌskt 'tʃa lz<sup>li</sup> ɪn 'ʌvɪt aɪ 'nju  
 hu 'θɔ t wəz ə mæ'dʒestɪk 'mænə<sup>li</sup> bət ɪ wəz 'ɪtɪŋ  
 'kɔ n ən ɔə 'kɒb<sup>li</sup> ən ju 'kʌnt bɪ 'veɪr mæ'dʒestɪk  
 wəɪl ju ə 'du ɪŋ 'ðæt|| 'br'kɔ z ɪf ju 'a || ju d 'betə  
 'tɔ k tə 'sʌmwən 'els|| 'ðɪs ɪz 'maɪ 'dɪnə<sup>li</sup> 'aɪ sɪ  
 'lektɪd ɪt and aɪ 'peɪd fə ɪt<sup>li</sup> and ɪf ɪt 'kʌmz tə  
 'gɪvɪŋ 'fu d ə weɪ<sup>li</sup> ju d 'betə 'tʃaɪ 'sʌmwən 'els əz aɪ  
 'sed|| aɪ 'hæd 'tu 'hʌd ə 'taɪm tə 'faɪnd 'ðɪs tə  
 'let ə 'kɪʌm əv ɪt 'gɒt<sup>li</sup>|| hu 'tʊk tə 'nɔ ɪŋ ə'weɪ ən  
 ɔə 'kɔ n 'kɒb ə'gen|| ɔə 'wʊmən 'sɪ md 'spɪtʃɪs ən  
 den ʃɪ 'went ə'weɪ ən 'gɒt 'sʌmwən 'kɔ ld ə 'tʃekə<sup>li</sup>  
 'aɪ 'ɔ lwəz 'θɔ t ɪt wəz ə 'geɪm<sup>li</sup> bət ɪt 'sɪ mɪz ɪt 'kæn  
 bɪ ə 'wʊmən hu 'wɛdz 'ʌp 'fu d|| ən 'ðɪs 'tʃes 'wʊmən  
 'sed 'ðæt 'wɒznt 'tʃa lzɪz 'tʃaɪ ə'tɔ l|| "'ju 'dɪdnt 'hæv  
 'ɪnɪr kʌstəd 'paɪ<sup>li</sup> 'sə "<sup>li</sup> ʃɪ 'sed||

'wel aɪ ʃəd 'θɪŋk 'nɒt"<sup>li</sup> 'sed 'tʃa lz| hi wəz  
 'paɪtɪr 'wel 'θɪu ɔə kɔ n bəl 'ðɪs 'taɪm|| "aɪ 'neveɪ  
 'ɪt ɪt' 'wəɪ ʃʊd aɪ 'bʊl ɪt' "<sup>li</sup>

'wel 'aɪ ɪt ɪt"<sup>li</sup> ɪntə'ɹʌptɪd ɔə 'lɪt| 'wʊmən<sup>li</sup> 'paʊnɪŋ  
 'daʊn ən ɪm<sup>li</sup> "ən 'deɪɪ ɪt 'ɪz ən 'maɪ 'tʃaɪ<sup>li</sup> ən  
 'ju kən 'get mɪ ə'nʌðə 'ɔʊt ə'weɪ 'telkɪŋ 'pɪ pɪz 'tʃaɪz

and 'i tɪŋ ðeð 'mi lz"|| baɪ 'ðis 'taim 'aɪ hæd ə  
'tʃa:ns tə 'tel 'tʃa lz hi d 'meɪd ə mis'teɪk||

"oʊ 'jes' mis'teɪk|| 'ðæts ə 'naɪs 'wel tə 'put it||  
'bi tɪŋ juð 'mi lz|| 'aɪ 'kɔ l it'"|| 'snoʊ tɪd ðə 'lɪt 'wʊmən||  
bət aɪ 'kʌnt 'seɪ aɪ 'bleɪm hə 'mætʃ|| wɪ hæd ɪt 'ɔ l  
'fɪkst 'ɪp|| ən 'sta tɪd ɪn ə'gen ət aʊər 'oʊn 'telb||  
bət 'tʃa lz wəz 'fjuʒiəs|| ən 'fjuʒiəs wɪð 'mi ||

"wʌt kən ju ɪk'spekt ɪf ju 'kʌm tə 'sætʃ ə 'pleɪs?"||  
hi 'ʌskt|| "noʊ 'sɪstəm|| 'noʊ 'praɪvɪsɪt|| 'evrɪbɒdɪ  
'i tɪŋ ə'raʊnd ən ðə 'fɜ st 'telb|| ðeɪ 'hæpən tə 'kʌm  
'tu || ɪts 'noʊ 'sɔ t əv ə 'wel|| aɪ 'nju ðət 'enɪŋ  
'kɔ ld ə kæfɪ'trɪəs 'wʊdnt bɪ 'enɪ 'gʊd|| bət 'ju  
'ɔ lwəz 'wɒnt tə 'traɪ 'sʌmɪŋ 'nju || 'wel aɪ 'hoʊp  
ju ə 'ætɪsfʌɪd wɪð 'ðis ɪk'speɪmənt|| ən ju 'wɒnt  
'wɒnt tə 'du ɪt ə'gen"|| aɪ 'dɪdnt|| aɪ wəz ʃʊə əv  
'ðæt||

—'ma gaɪt 'baʊ nɪŋ||

əd'vaɪs tə leɪ'z tɪz

pə'loʊniəs—'jet 'hið|| leɪ'z tɪz|| ə'bo d|| ə'bo d|| fə 'ʃeɪm||  
ðə 'wɪnd 'sɪts ɪn ðə 'ʃoʊldə əv juð 'seɪl||  
ən ju ə 'steɪd 'fɔ ||

'ðeɪ|| maɪ 'blesɪŋ 'wɪð ðɪ||

ən 'ði z 'fju 'pɪsəpts ɪn ðaɪ 'meməɪr||

'lʊk ðaʊ 'kæɪktə||

'gɪv ðaɪ 'θɜ ts 'noʊ 'tɪŋ||

nəɪ 'enɪr 'ʌnpɪə'pɔʃənd 'θɜ t hɪz 'ækt||

bɪ 'ðəʊ fə'mɪljə|| bət baɪ 'noʊ 'mɪ nɪz 'vʌlgə||

ðə 'frendz ðaʊ 'hæst ən ðeə ə'dɒpʃən 'traɪd||

'gɹæp|| ðəm tə ðaɪ 'soʊl|| wɪð 'hu ps əv 'stɪ l||

bət 'du 'nɒt 'dʌl ðaɪ 'pɑ m wɪð ɛntə'teɪnmənt||

əv 'ɪ tʃ 'nju 'hætʃt 'ʌn'fledʒd 'kɒmɪd||

bɪ 'weə əv 'entɪəns tu ə 'kwɒrəl|| bət 'bi tɪŋ 'm||

'beə ɪt ðət ðɪ ə'pɔʊzd meɪ bɪ'weə əv 'ði ||

'gɪv 'evrɪr 'mæn ðaɪn 'ɪð|| bət 'fju ðaɪ'vɔɪs||



'teik 'i tʃ 'mænz 'senʃə|| bət ɪ'zɜ:v ðaɪ 'dʒadzmənt||  
 'kɒstlɪr ðaɪ 'hæbɪt əz ðaɪ 'pɜ:s kən 'baɪ||  
 bət 'nɒt ɪk'spriest ɪn 'fænsɪr|| 'aɪtʃ|| 'nɒt 'qɔ dɪr||  
 fɔ ðɪ ə'pæɪəl 'ɒft pɹə'kleɪnz ðə 'mæn||  
 ən ðeɪ ɪn 'fɪəns|| əv ðə 'best 'ɹæŋk ən 'steɪʃən||  
 ə 'moʊst sɪ'lekt ən 'dʒenərəs|| 'tʃɪf ɪn 'ðæt||  
 'nɪ ɔaɪ ə 'bʊroʊ nəɪ ə 'lendə 'bɪ||  
 fɔ 'loʊn 'ɒft 'lu zɪz 'boʊtɪt ɪt'self ən 'frend||  
 ən 'ləʊɪŋ 'daɪz ðɪ 'edʒ əv 'hɜzbəndɪr||  
 'ðɪs ə'baʌ 'ɔ l|| tʊ ðaɪn 'oʊn 'self bɪ 'tʃu||  
 ənd ɪt məst 'fɒlə əz ðə 'naɪt ðə 'deɪ||  
 ðəʊ kænst 'nɒt 'ðen bɪ 'fɔ ls tʊ 'enɪr 'mæn||  
 feə'wel|| maɪ 'blesɪŋ 'sɪ zən 'ðɪs ɪn 'ðɪ||

—'ʃeɪkspiə

## **PART IV**

### **THE SPEECH ARTS**

## CHAPTER 11

### Oral Interpretation

**The nature of oral interpretation.** When a speaker makes a public address, or participates in a group discussion, or converses, he usually expresses his own ideas. He can tell from audience reaction whether or not he is achieving the result he desires. The problem of the oral interpreter is different from that of the speaker, for he is not using his own ideas, but seeking to interpret the thoughts of another. To accomplish this end, he must have an intelligent understanding of the meaning of what he is interpreting, an emotional appreciation of the mood he is recreating, a voice sufficiently flexible in range and timbre for the material under consideration, and a controlled relaxation of his body that will put him, and consequently his audience, at ease.

**The teacher as interpreter.** One of the most important roles of the classroom teacher is that of interpreter. This task has many ramifications, including the reading of a lyric poem, the telling or reading of a story, the clarifying of an obscure passage in science, the enlivening of a difficult phase of history, and the stimulating of interest through oral reading of vivid passages in poetry and prose.

The material to be read in the classroom in the course of an ordinary day may range from a purely factual list of directions to the interpretation of the finest literature in the language. For the former, intelligent reading, well voiced, is sufficient, for the latter, the teacher must keep in mind the

essential fact that, when he interprets orally, he is sharing with his class not only the intellectual content of the selection, but also the emotion of the author he is interpreting. He must, therefore, strive for an artistic interpretation rather than for a merely factual one.

George Sampson in an essay entitled "A Boy and His Books"<sup>1</sup> states the goal of the teacher most forcibly

Communication or transmission, then, is the natural corollary of artistic creation. Beauty in art is achieved when a rich experience is successfully transmitted. The moments in poetry or in prose that take you by the heart, the moments in which you are rapt or transported—these are the moments in which an emotional experience is fully communicated. They are the sacramental moments of life.

It should by this time be clear that in describing the work of the artist in receiving and transmitting an emotional experience I have also been describing the work of the teacher. What are we to do when we are confronted by a work of art? Obviously we must receive what is transmitted. We must experience it. We must receive from it its own profound conviction of truth made one with beauty. If we do not receive what the poet transmits, his work means nothing to us. If we do not respond to the emotional experience called Shelley's *Ode to the West Wind*, that poem means nothing to us, and we may study the life of Shelley, chatter about Harriet, find the derivation and meaning of every word, parse and analyze every sentence, trace every idea to the remotest of sources, and we shall be as far from the poem as ever. If we are not poets when we read a poem, we have not really read it. We have received nothing, and have no experience to transmit. When the teacher stands before a class to teach literature, he has become the artist—he has received an emotional experience, and must transmit that experience by ways which are the natural expression of his feelings. If he has not received the experience, he has nothing to transmit, and that is the end of the story.

**Oral versus silent reading** For approximately thirty years the general trend has been to decrease oral reading and increase silent reading through the elementary and high schools of the country. As a result of this emphasis on silent reading, there has arisen a controversy concerning the relative merits of

<sup>1</sup> Sampson George *Seven Essays* Cambridge At the University Press 1947

silent and oral reading The position of those in favor of silent reading is that since oral reading is not a major life pursuit of most adults, stress should be placed on the acquisition of skill in silent reading

Obviously for general efficiency, skill in rapid silent reading is an absolute necessity in modern life It is equally true, however, that many types of literature are better appreciated when they are harmoniously voiced Instead of conflict between silent and oral reading, there should be a greater effort to clarify the aims of each and to ascertain wherein oral reading supplements silent reading

The results of this enthusiasm for silent reading have been so far-reaching that many students of high-school and college age read aloud inaccurately, haltingly, monotonously, and obviously without any comprehension of the written word Such widespread inadequacy may be due to a variety of factors, such as lack of comprehension, visual difficulties, self consciousness, or lack of experience in oral reading Whatever its source, the teacher who would correct it and help students to respond to the beauty of well voiced English must himself be able to interpret the printed page orally so well that he will inspire not only a love of the language but also a desire on their part to read aloud with distinction

**Selection of material.** While this book is intended primarily for teachers and prospective teachers, the theory upon which this chapter is based may be used with high-school or elementary groups Suitable adaptations and substitutions will, of course, have to be made depending on specific groups

The most important problem in connection with the selection of material is that it lend itself to oral reading Not all writing does Some is too journalistic in style, that is, sentences are too short and staccato in nature, some is too statistical, some is too abstract for the listener to follow readily, some contains long involved sentences that are not easily understood The task of the reader is to select material that he can communicate to his audience His selection should

have some literary value, should be universal in appeal, and sufficiently individualized in style so that the listeners will be aware of the stature of the author

The reader must further choose a selection that he has the ability to interpret as well as that which he himself enjoys. If he selects an excerpt that he neither understands nor enjoys, he can scarcely hope to enlighten or entertain his audience. If the emotions portrayed require a greater voice range than the reader can produce, he will not be able to communicate the author's ideas accurately or effectively.

Material for oral interpretation should be suitable for the particular occasion. If it is too gay for a solemn occasion or too serious for a festive one, too long or too short, the reader will have difficulty in establishing or maintaining the proper mood.

As with all forms of public address, the reader should know as much as possible about his audience. He cannot decide whether to read poetry or prose, light or serious material, unless he knows their interests and tastes.

**Sources of material for oral reading.** The amount and variety of material available may stupefy some inexperienced readers. There is so much to choose from that they do not know where to look. The two stock sources are survey books of English and American literature and various anthologies. If the reader is widely read, he will doubtless have material from his own library, or he will want to browse through collections of his favorite authors. In any case, the important fact to remember is that the reader must select material which he finds stimulating. If he is sufficiently interested, he will investigate many sources.

Easy sources such as newspapers and popular magazines, should be approached critically and used sparingly. Too often, they yield little of literary style or value. They are merely the most accessible materials and require little intellectual effort to read. It should be understood at the outset that the

task of the oral reader is not a simple one. From the minute he decides to share an experience with an audience, the reader has a moral responsibility to make that experience a worthwhile one. The source of his material may be one indication of how seriously he accepts this responsibility.

**Preparation of material** The best preparation for oral reading is preliminary silent reading. If the selection to be read is an excerpt from a longer selection, the first silent reading should, if possible, include the whole selection. The importance of knowing what precedes and what follows the action of the specific incident cannot be overestimated in any type of material.

Every unfamiliar word and allusion should be investigated. Vague or half formed impressions of definitions do not make for clear or intelligent interpretation.

Dictionary definitions denote the meanings of words. The oral reader must go beyond the denotation to the connotation in his particular selection. He must be aware of the relation of parts of his selection to the whole. He must know the importance of transitional words and passages. Are they used merely to get the reader from one point to another with ease? Or are they words or passages that heighten the meaning and add suspense as they do frequently in flashback scenes for example? Or do they represent moments of relaxation for the reader to give him time to recover from an especially emotional or taxing moment?

While it is not necessary usually to know a great deal about the author of a selection or to read everything he has written in order to interpret one selection, it is frequently helpful to know something of the author's life and especially of the times in which he lived. The reader may use as much information as he wishes to provide background for his audience.

After he is thoroughly familiar with the selection and has checked on vocabulary, allusions, and pronunciation, the reader should try to answer questions such as the following

- 1 What is the thought the author is trying to convey in the whole selection? (This question is especially pertinent for the reading of essays and other expository material)
- 2 What is the main plot of the narrative, drama or poem?
  - a When and where does the action of the story take place?
  - b Who tells the story and to whom?
  - c How does the action proceed to the climax of the story?
  - d How is the main character built up?
  - e How are subordinate characters used?
  - f How is dialogue employed? To delineate character? To add to suspense? To further the plot?
  - g How does the author draw the story to a conclusion?
  - h What use does he make of sub plots, if any?
- 3 What is the relation of the particular excerpt to be interpreted to the whole selection? To what extent should the audience be informed of this relationship?
- 4 What emotion is the author trying to convey?
- 5 What is the purpose of the author? Is he trying to inform, entertain, convert readers to his thesis, as in the problem play?
- 6 What devices does the author use to achieve his effects?

**Analysis of material** There are two types of preliminary analysis necessary, one with a view to impressions and the other with a view to expression. When the reader has answered to his own satisfaction the questions listed above, and any others he may think relevant he should be able to paraphrase the selection adequately in his own words. He should also be ready to analyze the material from a point of view of phrasing and stressing and he should be aware of the devices the author has used to achieve his effects.

**Phrasing** Just as in music, the phrase rather than the note is the medium of expression, the phrase rather than the word is the unit of thought in speech. Sometimes a word is used



alone, but a whole sentence is understood. When a person asks, "Are you going?" and the answer is, "Yes," the implication is "Yes, I am going." For practical purposes, the phrase, a group of words that belongs together, is the basis of expression in any language. A simple rule in phrasing is to keep together words that belong together. For example, do not separate a subject and predicate, or a predicate and object, unless there is parenthetical material in between that needs to be set off from the rest of the sentence.

**Types of pauses.** The first reason for the pause is to enable the reader to obtain sufficient air to continue reading. One pauses also to reinforce and in some cases to capture the concept which he is about to present to his listeners. In the moment of silence he arrives at the essence of what he wants to project. Unless his own pictures are vivid, he can hardly expect to move an audience.

There are many other reasons for pausing, but they are concerned with the audience primarily. There is the pause used before and after parenthetical material to set the material in parenthesis apart from the text. A parenthesis may consist of a single unimportant word, or it may add color to the meaning or supply the right cadence for a line in poetry. Note the use of parenthetical material in the following examples.<sup>2</sup>

(a)

In gallant trim the gilded vessel goes

Youth on the prow,<sup>1</sup> and Pleasure at the Helm,<sup>11</sup>

Regardless of the sweeping Whirlwind's sway.<sup>11</sup>

That,<sup>1</sup> hushed in grim repose,<sup>1</sup> expects his evening prey

—THOMAS GRAY

<sup>2</sup> Inexperienced oral readers may find a visual clue helpful in determining where to pause and whether to use a short or long pause. The method that appears above consists of using a short double bar ( <sup>1</sup> ) for a short pause and a long double ( <sup>11</sup> ) as in music to indicate a long pause. This suggestion is not meant to be arbitrary. Any method that helps the reader understand sentence relationships and the value of the pause will be useful.

(b)

he that reads books of science,|| though without any desire  
fixed on improvement,|| will grow more knowing ||

—SAMUEL JOHNSON

(c)

Fame,|| impatient of extremes,|| decays  
Not more by envy|| than excess of praise

—POPE

There is the pause that gives the listener an opportunity to think. This might be called a meditative pause and is shown in examples such as the following

(a)

Not to go back,|| is somewhat to advance,||  
And men must walk,|| at least,|| before they dance ||

—POPE

(b)

Whatever that may be which feels || which has knowledge,|| which  
wills || which has the power of growth,|| it is celestial and divine,||  
and for that reason|| it must of necessity|| be eternal ||

—CICERO

(c)

Remember that you are an actor in a play,|| the character of  
which<sup>1</sup> is determined by the Playwright || if He wishes the play to  
be short,|| it is short || if long || it is long || if He wishes you to play  
the part of a beggar,<sup>1</sup> remember to act even this role adroitly |  
For this is your business || to play admirably the role assigned to  
you,|| but the selection of that role is Another's ||

—EPICTETUS(?)

A pause that separates one thought from another is a logical  
pause. Examples follow

(a)

The greatness of people is no more affected by the number of  
its inhabitants<sup>1</sup> than the greatness of an individual is measured by  
his height | Whoever presents a great example|| is great ||

—VICTOR HUGO

(b)

Leaving the old,|| both worlds at once they view||  
That stand upon the threshold of the new ||

—EDMUND WALLER

(c)

In the hush of the evening that hung over the world! the first  
breath of the rising night-breeze stirred amongst the tattling leaves||  
like the murmur of women whispering their secrets ||

—HALDANE MACFALL

Individual readers may wish to classify pauses under headings other than those used above. No matter what terminology is used, the important factor about pauses is that, wisely used, they increase the intelligibility of oral reading and add considerably to its dramatic impact. Since they give the reader an opportunity to breathe, he should select pauses, or breathing intervals, that are most convenient from a physical point of view and most effective for the conveyance of thought and emotion.

The inexperienced reader may have difficulty in coordinating his breathing with his phrasing. One inviolable rule is: Never take a breath in the middle of a phrase. Inhaling in the middle of a breath group disrupts the thought and mood for the audience as well as the reader. Divide the material into shorter breath groups, but complete each phrase.

The exact length of the pause must be determined by the material itself. The interpreter must understand the author's process in writing material in the precise way he has written it. The pause should be considered as a device to heighten or dramatize the author's meaning. It should never be lifeless or dull, but always give the impression that something more is coming, right up to the final phrase.

To some extent the length of pauses is determined by the size of the room and the amount of outside noise likely to interfere. A large room requires more and longer pauses so that the total effect of the reading will not be blurred for listeners at a distance from the speaker. In order to avoid

monotony, there should be variation in the length of pauses. With practice, the oral interpreter will gain ability to determine the proper timing of the pause.

The following selection is marked for stress and pauses. Note the parts of speech that are most frequently underlined. In preparing material for your own purposes, you may prefer to use a wavy line to show strong stress and a straight line for secondary stress. You may find that triple spacing is more efficient than double spacing of material. Experiment with several methods, if you wish. Eventually, select the one you find most helpful and be consistent in its use.

### Androcles and the Lion

Once there was a slave named Androcles|| who was cruelly treated by his master | When the opportunity came|| he escaped to the forest || In his wanderings he came upon a lion || His first instinct was to turn about and flee || Then he noticed that the lion seemed to be in great distress|| and was moaning and whimpering piteously ||

As the slave came near || the lion put out his paw,|| which was swollen and bleeding | A large thorn had penetrated one of the lion's toes || and this was the cause of all of the animal's discomfort | Quickly Androcles pulled out the thorn and bound up the wounded paw | To show his gratitude|| the lion licked the man's hand like a dog | and then he led him to his cave for a shelter || Every day,|| after his wound had healed | he would go hunting in the forest and return with fresh meat for his master's refreshment |

But one day,| when Androcles and the lion went out together | they were both captured and taken to the city to be used in the circus | The slave was to be thrown to the lion, | after the animal had been kept without food for several days to make him more ferocious |

The Emperor and all his court came to the arena | to view the spectacle | The despairing slave was unchained and led out into the amphitheater | before the Emperor's box || Then

the lion was let loose,<sup>11</sup> and rushed bounding and roaring toward his victim || But as soon as he came near Androcles<sup>1</sup> he recognized his friend || To the surprise of the audience,<sup>1</sup> the lion seemed to fawn upon the slave<sup>11</sup> whom they had expected to see torn to shreds by the savage beast || Pleased by this unusual spectacle<sup>1</sup> the Emperor summoned Androcles to him,<sup>1</sup> and the slave told the whole story || Thereupon the slave was pardoned and freed,<sup>11</sup> and the lion set loose to return to his native forest ||

Gratitude is a quality not limited to man ||

**Emphasis.** In order to communicate the author's thought effectively, the reader must discover the manner in which the author emphasizes and subordinates thoughts. Sometimes he repeats an idea in the same or other words, as in the examples that follow

(a)

But he heard high up in the air  
A piper piping away,  
And never was piping so sad  
And never was piping so gay

—WILLIAM BUTLER YEATS

(b)

To win the secret of words, to make a phrase that would murmur of summer and the bee, to summon the wind into a sentence, to conjure the odor of the night into the surge and fall and harmony of a line this was the tale of the long evenings, of the candle flame white upon the paper and the eager pen

—ARTHUR MACHEN

(c)

Three things filled this day for me  
Three common things filled this day

—JOSEPH AUSLANDER

A change in the normal word order is another way of providing emphasis. An effective use of this type of emphasis may be found in

(a)

When the swallows homeward fly,  
 When the roses scattered lie,  
 When from neither hill nor dale,  
 Chants the silvery nightingale

—Trans. from German of K. HERRLOSSEN

(b)

Of old, they wore  
 Shining armor, and banners of broad gold they bore

—JOHN GOULD FLETCHER

(c)

With wings held close and slim neck bent  
 Along dark water scarcely stirred,  
 Floats, shimmering and indolent,  
 The alabaster bird

—LEONORA SPEYER

Contrast and comparison are used widely to show emphasis. Characters may be contrasted because of differences or compared because of similarities, places may be described in contrast, pointing out their unlikeness or compared because of their likenesses. The following examples show how these devices are used

(a)

The great difference England so rich with the green bowers of the hops and the gay women and children with their arms lifted pausing to watch the train. A flock of yellow hens led by a red rooster, streamed across the edge of the field. But France an old man in a white blouse was cutting a field of small clover with an old fashioned half wooden scythe. The tops of the flowers were burnt the stooks (are they stooks?) were like small heaps of half-burned tobacco

—KATHERINE MANSFIELD

(b)

Surgeons must be very careful  
 When they take the knife!  
 Underneath their fine incisions  
 Stirs the culprit,—Life!

—EMILY DICKINSON

## (c)

Since the urge to discover a scientific fact or to perfect a scientific theory is precisely the same as the urge to write a poem and since the pleasure to be derived from understanding someone else's theory is precisely the same as the pleasure to be derived from reading someone else's poem it is wrong to distinguish so vitally between science on the one hand and art on the other both are children of the imagination, both of them ways of discovering and enjoying beauty both a search for the poetry lurking round the corner throughout the universe

—JOHN LANGDON DAVIES

**Figurative language** The writer, especially the poet, makes use of figurative language in an effort to evoke enriched pictures in the mind of his reader. Such pictures or mental representations, or images, appeal to the senses of sight, smell, taste, touch, or sound. Appeal to the senses may be varied in that a word evoking the sense of sight may call up impressions of color, size, shape, or movement. There is, in addition to the five senses usually indicated, a sixth sense having to do with the kinesthetic or muscular response to imagery, that is, a feeling of muscular tension or relaxation evoked by words. Readers who feel physical exhaustion while reading books on mountain climbing are responding kinesthetically to the author's experiences.

Imagery, the result of vividness in writing, makes use of figures of speech. A figure of speech is a departure from matter-of-fact or literal expression. The use of figures of speech depends on the nature of the material and on the experience and background of the author. A short journalistic paragraph describing an accident or a scientific treatise will doubtless make limited use of figures of speech. Creative writing, on the other hand, uses figures of speech freely and dramatically. The greatest use of imagery is, of course, found in poetry, since this literary form represents the most crystallized attack on the senses.

Just as the writer must have a broad cultural background in

order to use imagery effectively, the reader must have an equally broad background in order to recognize the imagery and to give it the proper stress in relation to the whole selection. The word acts as a stimulus to the interpreter's eye, this stimulus has to be translated into a stimulus to the listener's ear. The interpreter must re-create the image so that the audience will see whatever the author wishes them to see and feel as a consequence whatever he wishes them to feel. Obviously, the richer the material in imagery, the more complex the task for the reader—and the more rewarding the knowledge that he has succeeded in making a disparate audience select enough common factors to achieve the effect intrinsic in the material he has re-created.

The most common figures of speech follow.

The *simile* expresses a comparison between two items unlike in most respects but similar in one or more aspects. The words 'like' or 'as' are used to show the comparison. Note the extension of the fundamental ideas through the use of similes in the following passages.

(a)

The moon like a round device  
On a shadowy shield of war  
Hangs white in a heaven of ice  
With a solitary star

—MADISON CRAWFORD

(b)

That minister of ministers  
Imagination gathers up  
The undiscovered Universe  
Like jewels in a jasper cup

—JOHN DAVIDSON

(c)

and over all the ground  
From blade to blade of the dew-sprinkled grass  
Hung little delicate webs  
Tilted thus way and that as the blades leaned  
Like floating carpets spread for fairy feet



Grey fabrics million-diamonded with dew  
And flashing with unnumbered fires

—ROBIN FLOWER

Whereas a *simile* expresses a comparison, a *metaphor* implies one. In the following examples there is no comparative clue such as "like" or "as," but the items compared are subtly fused.

(a)

Late lies the wintry sun a bed,  
A frosty, fiery sleepy-head,  
Blinks but an hour or two, and then  
A blood-red orange, sets again

—ROBERT LOUIS STEVENSON

(b)

His heart, to me, was a place of palaces  
and pinnacles and shining towers

—CHARLOTTE MEW

(c)

The moon swam up through the films of misty clouds, and hung,  
a golden glorious lantern, in mid air, and, set in the dusky hedge,  
the little green fires of the glowworms appeared

—ARTHUR MACHEN

*Metonymy* differs from the *simile* and *metaphor* in that it makes use of one word for another which it suggests. It is an important figure of speech for the oral reader to recognize because it enriches associations. Examples of metonymy are italicized in the following

(a)

Our uncle, innocent of *books*,  
Was rich in lore of fields and brook

—WHITTIER

(b)

Who,—who makes this mimic *dun*  
In this mimic meadow *inn*,  
Sings in such a drowsy *note*,  
Wears a golden belted *coat*,  
Lingers in the dainty *room*

## THE SPEECH ARTS

Of this tavern of perfume,  
Dares to linger at the cup  
Till the yellow sun is up?

—FRANK DEMPSTER SHERMAN

(c)

I heard a wood thrush in the dusk  
Twirl three notes and make a *star*

—SARA TEASDALE

*Synecdoche* is a figure of speech which uses a part for the whole or a whole for the part. In the following examples, *synecdoche* is italicized.

(a)

Error lives

Ere reason can be born Reason, the power  
To guess at right and wrong, the *twinkling lamp*  
Of wandering life, that winks and wakes by turns,  
Fooling the follower, betwixt shade and shining

—WILLIAM CONGREVE

(b)

Ah God, for a man with *heart, head, hand*,  
Like some of the simple great ones gone  
For ever and ever by

—TENNYSON

(c)

He hurriedly scribbles on the *sand*  
His transient tragic destiny

—JOHN GOULD FLETCHER

*Hyperbole* is a figure of speech that makes use of obvious exaggeration. Examples follow.

(a)

And we came to the Isle of Fruits, all round from the cliffs and the  
capes,  
Purple or amber, dangled a hundred fathom of grapes,  
And the warm melon lay like a little sun on the tawny sand,  
And the fig ran up from the beach and roted over the land,  
And the mountain arose like a jewell'd throne thro' the fragrant air,  
Glowing with all color'd plums and with golden masses of pear,

And the crimson and scarlet of berries that flamed upon bine and vine,  
But in every berry and fruit was the poisonous pleasure of wine  
—TENNYSON

(b)

The day's grown old, the fainting sun  
Has but a little way to run,  
And yet his steeds, with all his skill,  
Scarce lug the chariot down the hill

—CHARLES COTTON

(c)

He touched his harp, and nations heard, entranced,  
As some vast river of unfailing source,  
Rapid, exhaustless, deep, his numbers flowed  
And opened new fountains in the human heart

—ROBERT POLLOCK

*Personification* is a figure of speech which invests inanimate objects with human qualities or powers. Since it is easier to visualize a person than an abstraction, personification is a great aid to the oral reader. Note the imagery evoked by the following examples

(a)

See how Aurora throws her fair,  
Fresh quilted colors through the air

—ROBERT HERRICK

(b)

The wind chatters on the sea wall  
And wrangles with the rocks

—JOSEPH AUSLANDER

(c)

The East bow'd low before the blast,  
In patient, deep disdain  
She let the legions thunder past,  
And plunged in thought again

—MATTHEW ARNOLD

Closely connected with personification is *apostrophe*, a figure of speech in which direct address is made, frequently to an abstraction, or to an inanimate object. These two figures of speech are combined in the following

(a)

Welcome, O March! whose kindly days and dry  
 Make April ready for the throstle's song,  
 Thou first redresser of the winter's wrong!

—WILLIAM MORRIS

(b)

Dear, human looks,  
 With kindly voices, winning looks!  
 Enchant me with your spells of art,  
 And draw me homeward to your heart

—LIONEL JOHNSON

(c)

O wild West Wind, thou breath of Autumn's being,  
 Thou, from whose unseen presence the leaves dead  
 Are driven, like ghosts from an enchanter fleeing

—PERCY BYSSHE SHELLEY

*Allusions* Throughout literature there are many examples of allusions the meaning of which may escape the modern reader. References to classical literature, to the Bible, to mythology are common allusions that presuppose some knowledge of these branches of literature. To the best of his ability the oral reader should investigate allusions that might otherwise obscure meaning for him and his audience.

If one is not familiar with the story of the nine-headed serpent slain by Hercules the following quotation will have little meaning.

(a)

A reply to a newspaper attack resembles very much the attempt of Hercules to crop the Hydra, without the slightest chance of his ultimate success.

—THEODORE HOOK

Some knowledge of the legendary love story of Troilus and Cressida would clarify a quotation such as the following.

(b)

Troilus had rather Troy were borne to Greece  
 Than Cressid borne from Troy.

—SHAKESPEARE

An appreciation of the place of Agamemnon and his followers in the Trojan War would vitalize the following quotation

(c)

Writing endures the years, it is through writing that you know Agamemnon, and all those who fought with or against him

—OVID

**Use of sounds to convey meaning.** In addition to appeals to the various senses, to connotative values of words, and to the use of allusions, the writer, particularly the poet, selects and arranges words in such a way as to contribute to the total effect for which he is striving. The most obvious example of the similarity between the sound of a word and its meaning occurs in *onomatopoeia*, a device in which sounds suggest meanings. *Whippoorwill* and *cuckoo* are two common examples of onomatopoeia. The meaning has widened semantically somewhat and modern usage is likely to label a word that suggests the sound of an activity as well as words that exemplify it.

(a)

'Tis the middle of night by the castle clock,  
And the owls have awakened the crowing cock,  
Tu-whit!—Tu-whoo!  
And hark, again! the crowing cock,  
How drowsily it crew

—COLERIDGE

(b)

And lo, and forsooth! as the words he was uttering,  
A rich puff of air set his candle a-guttering,  
And there rose in the kitchen a sizzling and sputtering,  
With a crackling of sparks and of flames a great fluttering,  
And—of which there could not be two opinions—  
A smoking hot savour of sage and onions

—WALTER DE LA MARE

(c)

Now air is hushed, save where the weak eyed bat  
With short shrill shriek flits by on leathern wing

—WILLIAM COLLINS

*Alliteration* consists of the repetition of the same sound or similar sounds in close succession, usually at the beginnings of words, but sometimes within words. The repetition of vowel sounds is known as *assonance*, repetition of consonant sounds is sometimes called *consonance*.

(a)

Dim wind pillared the hills, stiller than mist it seemed

—JOSEPH AUSLANDER

(b)

The bent and broken moon,  
Batter'd and black as from a thousand battles,  
Hangs silent on the purple walls of Heaven

—JOAQUIN MILLER

(c)

The double double, double beat  
Of the thundering drum  
Cries hark! the foes come

—DRAIDEN

The oral reader should study the use the author makes of long vowels, long diphthongs, and long consonants (Pages 99-100, 136, and 157) Note the use of long sounds in the following

(a)

Soon as the evening shades prevail,  
The moon takes up the wondrous tale,  
And nightly, to the listening earth,  
Repeats the story of her birth

—ADDISON

(b)

Wild as the white waves  
Rushing and roaring Heaving the wrack  
High up the headland, Hoarse as the howling  
Winds of the winter

—EDNA ST VINCENT MILLAY

(c)

So enemy going by enemy as friend by friend  
In the level light of the quiet evening end

They flew and mounted and dwindled and so were gone  
And the night drew down and stars came one by one

—ROBIN FLOWER

**Establishing the mood** In addition to understanding the intellectual approach of the author he is interpreting, the oral reader must study the dominant mood in his selection and must ascertain the methods the author used to project the mood. Some selections, such as stories, descriptions of persons or places, character delineation, or expository writing may appeal to our senses through any or all of the devices mentioned earlier in the chapter. Moods may vary in them as they vary in life. The oral reader must feel the mood he is trying to re create. His own emotions must be stirred before he can stir the emotions of others. He must be able to differentiate between the type of material in which mood is incidental and that in which it is dominant. Some literature notably lyric poetry, expresses the author's personal relationship to the world about him. He may show this relationship through writing of spiritual love, secular love, fear, contemplation of death, or of a variety of themes. He may show a simple emotion or a complex one, but the task of the oral reader is to convey this emotion to the audience as sincerely and effectively as he can.

What are the underlying moods of the poems on pages 269 to 280?

**The tools of the oral reader** Oral reading is one of the few arts in which the artist must rely entirely on his own internal resources. No medium outside himself can aid him. The artist makes use of paint or clay or marble; the instrumentalist uses a piano or violin or some other musical instrument. The oral reader must depend on his ability to understand his selection and on his voice and body to communicate it. He must not only know what to stress and when to pause, he must be able to stress and pause accurately.

The oral reader must learn to use his voice effectively. He must be aware of the importance of pitch in the communica-

tion of ideas Every voice has a dominant pitch, there is also enough range in each voice so that adaptations may be made depending upon the type of material to be read A low pitch usually shows sadness meditation, or an impressive or sad occasion A high pitch generally shows fear, panic, or hysteria Gaiety demands a varied pitch, sometimes utilizing the whole range of the speaker's voice

In conversation it is possible to determine the mood of a speaker even though we hear only his voice and not the words he is speaking In like manner, pitch provides the clues to the moods in all reading

The glide of a voice from one pitch to another is known as intonation, another important factor in communication A discussion of intonation and exercises will be found in the phonetic section on pages 97-98

### EXERCISES FOR STRESSING AND PHRASING

Study the following paragraphs to determine what words should be stressed and where pauses should occur to insure the most effective reading Copy the material indicate stress and pauses in the manner indicated on page 232 Try to read aloud each selection as you have indicated it should be read

(a)

Hence you see why liberal studies are so called it is because they are studies worthy of a free-born gentleman But there is only one really liberal study,—that which gives a man his liberty  
—SENECA

(b)

I only took the regular course said the Mock Turtle What was that? inquired Alice Reeling and Writhing of course to begin with the Mock Turtle replied and then the different branches of Arithmetic—Ambition Distraction, Uglification and Derision

—LEWIS CARROLL

(c)

I am is the inheritance not of the dead but of the living It is we who look back with lofty pride to the great names of antiquity



who drink of that flood of glory as of a river, and refresh our wings in it for future flight

—WILLIAM HAZLITT

(d)

True glory takes deep root and spreads its branches wide, but all pretences soon fall to the ground like fragile flowers, and nothing counterfeit can be lasting

—CICERO

(e)

"Frank and explicit"—that is the right line to take when you wish to conceal your own mind and to confuse the minds of others

—DISRAELI

(f)

The true test of civilization is not the census, nor the size of cities nor the crops,—no, but the kind of man the country turns out

—EMERSON

(g)

What is chance but the rude stone which receives its life from the sculptor's hand? Providence gives us chance—And man must mould it to his own designs

—SCHILLER

(h)

Where we desire to be informed 'tis good to contest with men above ourselves, but to confirm and establish our opinions 'tis best to argue with judgments below our own, that the frequent spoils and victories over their reasons may settle in ourselves an esteem and confirmed opinion of our own

—SIR THOMAS BROWNE

(i)

There is no calamity which a great nation can invite which equals that which follows a supine submission to wrong and injustice and the consequent loss of national self respect and honor beneath which are shielded and defended a people's safety and greatness

—GROVER CLEVELAND

(j)

Composition is, for the most part, an effort of slow diligence and steady perseverance, to which the mind is dragged by necessity or resolution

—SAMUEL JOHNSON

## EXERCISES FOR STUDY OF FIGURATIVE SPEECH

Read the following, naming the figures of speech in each selection

(a)

Wake! for the Sun, who scatter'd into flight  
The Stars before him from the Field of Night,  
Drives Night along with them from Heaven, and strikes  
The Sultan's Turret with a Shaft of Light

—OMAR KHAYYAM

(b)

The Rainbow comes and goes,  
And lovely is the Rose,  
The Moon doth with delight  
Look round her when the heavens are bare,  
Waters on a starry night  
Are beautiful and fair,  
The sunshine is a glorious birth,  
But yet I know, where'er I go,  
That there hath passed away a glory from the earth

—WORDSWORTH

(c)

See, on the silken fringes of his faint eyes,  
Like dew upon a sleeping flower, there lies  
A tear some Dream has loosened from his brain

—SHELLEY

(d)

Here's lacquer laid thin,  
Like a scarlet skin  
On an ivory fruit,  
And a filigree frost  
Of frail notes lost  
From a fairy lute

—ELINOR WILIE

(e)

Between two worlds, life hovers like a star  
'Twixt night and morn, upon the horizon's verge

—BYRON

(f)

So spring comes merry towards me here, but earns  
No answering smile from me, whose life is twin'd

With the dead boughs that winter still must bind,  
And whom to-day the Spring no more concerns

—DANTE GABRIEL ROSSETTI

(g)

Rise, happy morn, rise, holy morn,  
Draw forth the cheerful day from night,  
O Father, touch the east, and light  
The light that shone when Hope was born

—TENNYSON

(h)

The wrinkled sea beneath him crawls,  
He watches from his mountain walls,  
And like a thunderbolt he falls

—TENNYSON

(i)

Parting day  
Dies like the dolphin, whom each pang imbues  
With a new colour as it gasps away,  
The last still loveliest

—BYRON

(j)

Now they drift, like a wild bird's cry  
Downward from chill summits of the sky

—JOHN GOULD FLETCHER

## EXERCISES FOR ONOMATOPOEIA AND ALLITERATION

Select examples of onomatopoeia and alliteration from the following

(a)

Bright as embroidered Canton crepe

—ELINOR WYLIE

(b)

I breathe the breath of Babylon, of Babylon of Babylon,  
The scent of silks in Babylon that floated to a tune

—VIOLET TAYLOR

(c)

From the barren wold  
The wind comes like a blade aslant  
Across a world grown very old

—CABELL

(d)

And the earth lay lonely under a livid sky.

—ROBIN FLOWER

(e)

Merrily, merrily whirled the wheels of the dizzying dances  
Under the orchard trees and down the path to the meadows

—LONGFELLOW

(f)

'Twas such a little, little boat  
That toddled down the bay!  
'Twas such a gallant, gallant sea  
That beckoned it away!

—EMILY DICKINSON

(g)

There twists the bitter sweet, the white wisteria  
Fastens its fingers in the strangling wall,  
And the wide crannies quicken with bright weeds

—EDNA ST VINCENT MILLAY

(h)

Weave the warp and weave the woof,  
The winding-sheet of Edward's race

—THOMAS GRAY

(i)

Torchlight crimson on the copper kettle-drums,  
Then the tuckets, then the trumpets, then the cannon,  
and he comes

—GILBERT K. CHESTERTON

(j)

Five miles meandering with a mazy motion  
Through wood and dale the sacred river ran,  
Then reached the caverns measureless to man,  
And sank in tumult to a lifeless ocean

—COLERIDGE

## EXERCISES FOR DETERMINATION OF LENGTH OF SOUNDS

Select long vowels, diphthongs and consonants in the following selections. What function does length serve in the total effect of the selection?

(a)

And one keen pyramid with wedge sublime,  
Pavilions the dust of him who planned

And the woods for  
 For as the sun are slow

—HOWARD THOMAS

(i)

As ear and eye in their own power  
 And when the light comes dawns  
 That the heart is satisfied  
 Still is a reluctant way of joy and love preferred

—ROBERT SOUTHEY

(j)

With sea and steps he clings to the up and down  
 And bows in to the sea and down  
 Into his with eagle eye the great ray,  
 And watches as it moves the orb of day

—FRANCIS DAWKIN

**Choral speaking** A type of group reading of poetry that has come in to prominence in England and America is choral reading. The main objectives of choral reading are to give opportunities for enjoyment in the reading of poetry to those students who are inhibited in reading aloud individually, and to enrich poetry through orchestration similar to the orchestration of music.

For purposes of choral reading it is well to work with groups of fifteen or twenty. Voices within each group can be rather crudely classified as high, middle, or low in pitch. One of the desired outcomes of the group interpretation, however, is to enlarge an individual's range so that those who belong with the high voiced speakers may join the medium or low voiced group when needed.

Obviously in group reading with each person reading aloud the same poem, care must be taken to maintain uniform speech and pauses and to enunciate carefully so that there will be no blurring of sound.

Dr. Virginia Sanderson, who has been a leader in promoting the Verse-speaking Choir in the United States, writes of it as follows:

One important thing to remember is that imitation of the leader or of individual members of the group is not to be permitted. The

aim is not to select a "best" interpretation and model our group presentation after it, but to create a group interpretation which is not based on any one individual's idea nor even on the ideas of several individuals. We do not want a model, or one uniform interpretation. The group product may be slower of realization, but after all, the creative effort of the group is what counts, and not mere acceptance or revision of a suggested interpretation. Incidentally, in an average group, there will be self-conscious members to whom the idea of giving individual interpretations would be sufficient to cause withdrawal from the group. Experience has shown that self-consciousness is lost when one can offer suggestions without being called on to demonstrate them by himself, and when one feels himself to be a working unit rather than an individual performer. It is interesting to note the free expression of voice and body when a timid member of a group expresses himself in company with ten or twelve others. They are his protection, and so he "lets himself go."

An interesting aspect of the Verse-Speaking Choir is that it allows individual interpretation within the group, so far as tone color, inflection, and emphasis go. Audiences always comment on the fact that, although they hear one general interpretation, they can also distinguish individual variations by concentrating attention upon a chosen member. In a choir of twelve which maintained the same rate of speech and length of pause, there were five different interpretations of the line in the Twenty third Psalm, 'I will fear no evil, for Thou art with me.' Some members of the choir felt that "with" was the most important word to stress, others insisted that "Thou" required most emphasis, and still others felt the two words were equally important. One individual gave all four last words equal stress, speaking them with deep emotion, while another brought out the "Thou" and "me" relationship. Inflection and tone color varied with each member, and ranged from tones of joy and exultation to deep, serious expressions of conviction and abiding faith. All were agreed that, with this type of poetic expression, the conversational tone was inappropriate and so used an elevated but sincere quality.

It is obvious that in working in and for such a Choir there are certain dangers and difficulties which must be guarded against. Imitation has already been mentioned. The individual members must be careful lest they strain their voices in an attempt to secure variety and volume of tone too quickly. Too confident members should not be allowed to rule the group, individuality must be maintained but subordinated. Interpretation must not be allowed to become "sing song" nor mechanical. Rhythm and melody must

be secondary to the thought and feeling of the poem In spite of all these warnings the undertaking is worth the effort Let us bring poetry back into group life!<sup>1</sup>

**Storytelling** One of the most important attributes of the classroom teacher is that he be a good storyteller Too often teachers believe that if they read a story or show the attractive pictures in a new book, they have fulfilled their obligation in this respect Nothing could be further from the truth There is no substitute for hearing a story well told, nor is there any greater stimulus to a love of books and reading than an introduction through expert storytelling

Some teachers feel inadequate about telling a story and hide behind a book While it is true that artistry in storytelling differs in individuals, it is equally true that with diligent application every teacher can be successful to some degree Furthermore, every teacher can improve in his ability to tell stories if he is willing to work

**The aims of storytelling.** The usual aims of storytelling are (1) to entertain, (2) to stimulate a love of good literature, (3) to develop listening ability for words and rhythm, and (4) to stimulate the creative imagination

Another objective of storytelling has to do with the use of material arising from the cultural backgrounds of students A teacher, for example, who teaches in a community predominantly Spanish should utilize the folklore of Spain or South America Children are thus helped to understand one of the most potent ways in which their cultures have contributed to the story of world literature

**Preparing to tell a story** In selecting a story, be sure that you have chosen one you yourself really like It is impossible to simulate interest in an art as personal as storytelling

After you have found a story you are vitally interested in, read it aloud a number of times to be sure that you can re-

<sup>1</sup>Hartman Gertrude and Shumaker Ann (Editors) *Creative Expression* New York The John Day Co 1932 Section on The Verse-Speaking Chorus by Virginia Somes Sanderson

create the atmosphere, and that you understand the plot and characters

Next note the order of events. It may be helpful to write these down so that you may more readily see how one event leads to another and how each contributes to the climax of the story.

After you are familiar with the order of events, read the story aloud several times until you can tell the story without the aid of the book. Do not strive for exact memorization in the beginning. If you are sure of the exact order of events, the words will follow. While there are some stories that depend upon exact wording because of the rhythm of unusual quality of the words, the majority of stories depend on action and the order of events. Fables, short folk tales, myths, and legends should be treated in this way.

If you are telling a long story or part of a novel or play, you may find a combination of storytelling and reading more helpful than storytelling alone. In any case, as the storyteller, you must have the order of events in mind and be ready to supply transitions when they are needed.

**Requirements of the storyteller.** The storyteller must have first of all, a real enthusiasm for his art. He must realize the tremendous importance of the storyteller in the days when printing was undreamed of, he must appreciate the tenacity of the art that has prospered in spite of the force of the printed word.

The storyteller needs a lively imagination and an unusual sense of the dramatic so that he can re create situations and characters with the magic of his voice.

The quality of the storyteller's voice is important. It must be resonant and have sufficient volume. Most important of all it must have range. The storyteller may have to sound like a timid little rabbit or a roaring lion. He may have to sound like a startled shepherd or an infuriated monarch. He has nothing but the quality of his voice to supply the mood, the setting, the basic characteristic of each person in the story.



As in all forms of oral interpretation, speech that does not draw attention to itself is of special value. It should be fluent, direct, conversational, and free from any defects or dialects that would interfere with the story.

### PROBLEMS

- 1 Select three short poems that exemplify three distinct moods. Show how the authors project the varying moods.
- 2 Bring to class five examples of short selections that create very definite pictures in your minds. Read them aloud. Discover the reactions of your audience.
- 3 Select three poems that you think would lend themselves to choral speaking. Indicate how you would teach these poems to a high school class? An elementary class?
- 4 Read aloud a short story. Discuss the ways the author has used to cause suspense. Indicate the value of the dialogue in the story.
- 5 Select a long poem for oral reading. Enumerate the figures of speech the author has used.
- 6 Select a poem or prose selection in which sound effects are dominant. Show how the author achieves his effects by the skillful use of sounds.
- 7 Select from your general reading five examples of sounds or sound combinations that help to create a mood.
- 8 Observe elementary or high school classes during oral reading periods. What would you characterize as the most basic faults in their reading? To what would you attribute such faults as you find? How would you attempt to correct them?
- 9 Select three unrelated paragraphs from your general reading each containing a definite emotional appeal. Try to find material that indicates different emotional states such as pity, jealousy, love, or greed.
- 10 Form a verse-speaking choir in your class using James Stephens's *Chill of Eve* (page 271) for interpretation.

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## CHAPTER 12

### Selections for Practice

#### DRAMATIC SELECTIONS

##### *The Merchant of Venice*

##### ACT IV, SCENE I

PORTIA The quality of mercy is not strain'd,  
It droppeth as the gentle rain from heaven  
Upon the place beneath it is twice bless'd,  
It blesseth him that gives and him that takes  
'Tis mightiest in the mightiest, it becomes  
The throned monarch better than his crown,  
His sceptre shows the force of temporal power,  
The attribute to awe and majesty,  
Wherein doth sit the dread and fear of kings,  
But mercy is above this sceptred sway,  
It is enthroned in the hearts of kings,  
It is an attribute to God himself,  
And earthly power doth then show likest God's  
When mercy seasons justice Therefore, Jew,  
Though justice be thy plea consider this,  
That in the course of justice none of us  
Should see salvation we do pray for mercy,  
And that same prayer doth teach us all to render  
The deeds of mercy I have spoke thus much  
To mitigate the justice of thy plea,  
Which if thou follow, this strict court of Venice  
Must needs give sentence 'gainst the merchant there

*The Taming of the Shrew*

## ACT IV, SCENE III

KATHARINA The more my wrong the more his spite appears  
 What, did he marry me to famish me?  
 Beggars, that come unto my father's door,  
 Upon entreaty have a present alms,  
 If not, elsewhere they meet with charity  
 But I, who never knew how to entreat,  
 Nor never needed that I should entreat,—  
 Am starv'd for meat, giddy for lack of sleep,  
 With oaths kept waking and with brawling fed  
 And that which spites me more than all these wants,  
 He does it under name of perfect love,  
 As who should say, if I should sleep or eat  
 'Twere deadly sickness, or else present death  
 I prithee go and get me some repast,  
 I care not what, so it be wholesome food

—SHAKESPEARE

*Twelfth Night*

## ACT V, SCENE I

DUKE Is this the madman?  
 OLIVIA Ay, my lord this same  
 How now Malvolio!  
 MALVOLIO Madam, you have done me wrong  
 Notorious wrong  
 OLIVIA Have I Malvolio? no  
 MALVOLIO Lady, you have Pray you peruse that letter  
 You must not now deny it is your hand  
 Write from it if you can, in hand or phrase,  
 Or say 'tis not your seal, not your invention  
 You can say none of this Well grant it, then  
 And tell me in the modesty of honour  
 Why you have given me such clear lights of favour,  
 Bade me come smiling and cross garter'd to you  
 To put on yellow stockings and to frown  
 Upon Sir Toby and the lighter people,  
 And acting this in an obedient hope,

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 And, acting this in an obedient hope,



Why have you suffer'd me to be imprison'd,  
 Kept in a dark house visited by the priest,  
 And made the most notorious geck and gull  
 That e'er invention play'd on? tell me why  
 OLIVIA Alas! Malvolio this is not my writing,  
 Though I confess much like the character,  
 But, out of question, 'tis Maria's hand  
 And now I do bethink me, it was she  
 First told me thou wast mad, then cam'st in smiling,  
 And in such forms which here were presuppos'd  
 Upon thee in the letter Prithce, be content  
 This practice hath most shrewdly pass'd upon thee,  
 But when we know the ground and authors of it,  
 Thou shalt be both the plaintiff and the judge  
 Of thine own cause.

—SHAKESPEARE

### *King John*

#### ACT II, SCENE I

FRENCH HERALD You men of Angiers, open wide your gates  
 And let young Arthur, Duke of Britaine in,  
 Who, by the hand of France, this day hath made  
 Much work for tears in many an English mother,  
 Whose sons lie scatter'd on the bleeding ground,  
 Many a widow's husband grovelling lies,  
 Coldly embracing the discolour'd earth,  
 And victory, with little loss, doth play  
 Upon the dancing banners of the French,  
 Who are at hand, triumphantly display'd,  
 To enter conquerors and to proclaim  
 Arthur of Britaine England's king and yours

*Enter ENGLISH HERALD with trumpet*

ENGLISH HERALD Rejoice, you men of Angiers, ring your bells,  
 King John, your king and England's doth approach,  
 Commander of this hot malicious day  
 Their armours that march'd hence so silver-bright  
 Hither return all gilt with Frenchmen's blood,  
 There stuck no plume in any English crest  
 That is removed by a staff of France,

Our colours do return in those same hands  
 That did display them when we first march'd forth,  
 And like a jolly troop of huntsmen, come  
 Our lusty English, all with purpled hands  
 Dy'd in the dying slaughter of their foes  
 Open your gates and give the victors way

—SHAKESPEARE

### *Coriolanus*

#### ACT I, SCENE I

CAIUS MARCIUS    He that will give good words to thee will flatter  
 Beneath abhorring    What would you have, you curs,  
 That like nor peace nor war? the one affrights you,  
 The other makes you proud    He that trusts to you,  
 Where he should find you lions finds you hares,  
 Where foxes geese you are no surer, no  
 Than is the coal of fire upon the ice,  
 Or hailstone in the sun    Your virtue is  
 To make him worthy whose offence subdues him  
 And curse that justice did it    Who deserves greatness  
 Deserves your hate, and your affections are  
 A sick man's appetite, who desires most that  
 Which would increase his evil    He that depends  
 Upon your favours swims with fins of lead  
 And hews down oaks with rushes    Hang ye! Trust ye!  
 With every minute you do change a mind,  
 And call him noble that was now your hate,  
 Him vile that was your garland    What's the matter,  
 That in these several places of the city  
 You cry against the noble senate, who,  
 Under the gods keep you in awe which else  
 Would feed on one another?    What's their seeking?

—SHAKESPEARE

### *Hamlet*

#### ACT I, SCENE II

KING    'Tis sweet and commendable in your nature, Hamlet,  
 To give these mourning duties to your father,

But, you must know, your father lost a father,  
 That father lost, lost his, and I the survivor bound,  
 In filial obligation, for some term  
 To do obsequious sorrow, but to persevere  
 In obstinate condolence is a course  
 Of impious stubbornness, 'tis unmanly grief  
 It shows a will most incorrect to heaven,  
 A heart unfortified, a mind impatient,  
 An understanding simple and unschool'd  
 For what we know must be and is as common  
 As any the most vulgar thing to sense  
 Why should we, in our peevish opposition,  
 Take it to heart? Fie! 'tis a fault to heaven,  
 A fault against the dead, a fault to nature,  
 To reason most absurd whose common theme  
 Is death of fathers, and who still hath cried,  
 From the first corse till he that died to-day,  
 'This must be so' We pray you throw to earth  
 This unprevailing woe, and think of us  
 As of a father for let the world take note,  
 You are the most immediate to our throne,  
 And with no less nobility of love  
 Than that which dearest father bears his son  
 Do I impart toward you For your intent  
 In going back to school in Wittenberg,  
 It is most retrograde to our desire,  
 And we beseech you bend you to remain  
 Here, in the cheer and comfort of our eye,  
 Our chiefest courtier, cousin, and our son

### ACT III, SCENE I

HAMLET To be, or not to be that is the question:  
 Whether 'tis nobler in the mind to suffer  
 The slings and arrows of outrageous fortune,  
 Or to take arms against a sea of troubles,  
 And by opposing end them? To die—to sleep,—  
 No more, and by a sleep to say we end  
 The heart ache and the thousand natural shocks  
 That flesh is heir to, 'tis a consummation  
 Devoutly to be wish'd To die to sleep,  
 To sleep! perchance to dream ay, there's the rub,  
 For in that sleep of death what dreams may come

When we have shuffled off this mortal coil,  
 Must give us pause There's the respect  
 That makes calamity of so long life,  
 For who would bear the whips and scorns of time,  
 The oppressor's wrong the proud man's contumely,  
 The pangs of despised love, the law's delay,  
 The insolence of office, and the spurns  
 That patient merit of the unworthy takes,  
 When he himself might his quietus make  
 With a bare bodkin? who would fardels bear,  
 To grunt and sweat under a weary life  
 But that the dread of something after death,—  
 The undiscover'd country from whose bourn  
 No traveller returns—puzzles the will,  
 And makes us rather bear those ills we have  
 Than fly to others that we know not of?  
 Thus conscience does make cowards of us all,  
 And thus the native hue of resolution  
 Is sicklied o'er with the pale cast of thought,  
 And enterprises of great pith and moment  
 With this regard their currents turn awry,  
 And lose the name of action—Soft you now!  
 The fair Ophelia!—Nymph, in thy orisons  
 Be all my sins remember'd

—SHAKESPEARE

### *The Agamemnon*<sup>1</sup>

#### SPEECH TO CASSANDRA

CLYTEMNESTRA Thou too, Cassandra, enter, since high Jove,  
 Gracious to thee, hath placed thee in this house,  
 With many slaves to share the common rites,  
 And deck the altar of the fav'ring god  
 Come from that chariot, and let temperance rule  
 Thy lofty spirit, ev'n Alcmena's son,  
 Sold as a slave, submitted to the yoke  
 Perforce and if necessity's hard hand  
 Hath sunk thee to this fortune, our high rank,  
 With greatness long acquainted, knows to use

<sup>1</sup> From Robert Potter's translation of *The Agamemnon* Used by permission  
 of D Appleton Century Company, Publishers New York N Y

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Its power with gentleness the low-born wretch,  
 That from his mean degree rises at once  
 To unexpected riches treats his slaves  
 With barbarous and unbounded insolence  
 From us thou wilt receive a juster treatment

—ÆSCHYLUS

### *Bourgeois Gentilhomme*

M JOURDAIN I have the greatest desire in the world to be learned and it vexes me more than I can tell, that my father and mother did not make me learn thoroughly all the sciences when I was young

PROFESSOR OF PHILOSOPHY This is a praiseworthy feeling *Nam sine doctrina vita est quasi mortis imago* You understand this and you have, no doubt, a knowledge of Latin?

M JOUR Yes, but act as if I had none Explain to me the meaning of it

PROF PHIL The meaning of it is, that, without science, life is an image of death

M JOUR That Latin is quite right

PROF PHIL Have you any principles, any rudiments, of science?

M JOUR Oh, yes! I can read and write

PROF PHIL With what would you like to begin? Shall I teach you logic?

M JOUR And what may this logic be?

PROF PHIL It is that which teaches us the three operations of the mind

M JOUR What are they—these three operations of the mind?

PROF PHIL The first, the second and the third The first is to conceive well by means of universals, the second to judge well by means of categories and the third to draw a conclusion aright by means of the figures Barbara, Celarent Darii Ferio Baralipon, etc

M JOUR Pooh! what repulsive words! This logic does not by any means suit me Teach me something more enlivening

PROF PHIL Will you learn moral philosophy?

M JOUR Moral philosophy?

PROF PHIL Yes

M JOUR What does it say, this moral philosophy?

PROF PHIL It treats of happiness, teaches men to moderate their passions and—

M JOUR No, none of that I am devilishly hot-tempered, and,

morality or no morality, I like to give full vent to my anger whenever I have a mind to it

PROF PHIL Would you like to learn physics?

M JOUR And what have physics to say for themselves?

PROF PHIL Physics is that science which explains the principles of natural things and the properties of bodies, which discourses of the nature of the elements of metals minerals stones, plants and animals, which teaches us the cause of all the meteors the rainbow, the *ignis fatuus* comets, lightning thunder, thunderbolts, rain, snow, hail, and whirlwinds

M JOUR There is too much hullabaloo in all that, too much riot and rumpus

PROF PHIL Very good

M JOUR And now I want to intrust you with a great secret I am in love with a lady of quality, and I should be glad if you would help me to write something to her in a short letter which I mean to drop at her feet

PROF PHIL Very well

M JOUR That will be gallant, will it not?

PROF PHIL Undoubtedly Is it verse you wish to write to her?

M JOUR Oh no! not verse

PROF PHIL You only wish prose?

M JOUR No I wish for neither verse nor prose

PROF PHIL It must be one or the other

M JOUR Why?

PROF PHIL Because sir, there is nothing by which we can express ourselves except prose or verse

M JOUR There is nothing but prose or verse?

PROF PHIL No, sir Whatever is not prose is verse, and whatever is not verse, is prose

M JOUR And when we speak, what is that, then?

PROF PHIL Prose

M JOUR What! when I say "Nicole, bring me my slippers and give me my nightcap," is that prose?

PROF PHIL Yes, sir

M JOUR Upon my word I have been speaking prose these forty years without being aware of it, and I am under the greatest obligation to you for informing me of it Well, then I wish to write to her in a letter "Fair Marchioness your beautiful eyes make me die of love", but I would have this worded in a gallant manner, turned genteelly

PROF PHIL Say that the fire of her eyes has reduced your heart to ashes, that you suffer day and night for her the torments of a -



M JOUR No, no, no I don't wish any of that I simply wish what I tell you—"Fair Marchioness, your beautiful eyes make me die of love"

PROF PHIL Still you might amplify the thing a little

M JOUR No, I tell you, I will have nothing but these very words in the letter but they must be put in a fashionable way, and arranged as they should be Pray show me a little, so that I may see the different ways in which they can be put

PROF PHIL They may be put first of all, as you have said, 'Fair Marchioness, your beautiful eyes make me die of love', or else, "Of love die make me, fair Marchioness, your beautiful eyes", or, "Your beautiful eyes of love make me, fair Marchioness, die", or, "Die of love your beautiful eyes, fair Marchioness, make me", or else 'Me make your beautiful eyes die fair Marchioness, of love'

M JOUR But of all these ways, which is the best?

PROF PHIL The one you said—"Fair Marchioness, your beautiful eyes make me die of love"

M JOUR Yet I have never studied, and I did all right off at the first shot

—MOLIERE

### *The School for Scandal*

#### ACT II, SCENE I

##### *A Room in Sir Peter Teazle's House*

##### *Enter SIR PETER and LADY TEAZLE*

SIR PETER Lady Teazle, Lady Teazle, I'll not bear it!

LADY TEAZLE Sir Peter, Sir Peter, you may bear it or not, as you please, but I ought to have my own way in everything, and what's more, I will too What! though I was educated in the country, I know very well that women of fashion in London are accountable to nobody after they are married

SIR PET Very well ma'am, very well, so a husband is to have no influence, no authority?

LADY TEAZ Authority! No, to be sure if you wanted authority over me you should have adopted me, and not married me I am sure you were old enough

SIR PET Old enough!—ay, there it is Well, well, Lady Teazle, though my life may be made unhappy by your temper, I'll not be ruined by your extravagance!

LADY TEAZ My extravagance! I'm sure I'm not more extravagant than a woman of fashion ought to be

SIR PET No, no, madam, you shall throw away no more sums on such unmeaning luxury 'Shife' to spend as much to furnish your dressing room with flowers in winter as would suffice to turn the Pantheon into a greenhouse, and give a *fete champetre* at Christmas

LADY TEAZ And am I to blame, Sir Peter, because flowers are dear in cold weather? You should find fault with the climate, and not with me For my part, I'm sure I wish it was spring all the year round, and that roses grew under our feet!

SIR PET Oons! madam—if you had been born to this I shouldn't wonder at you talking thus, but you forget what your situation was when I married you

LADY TEAZ No no, I don't, 'twas a very disagreeable one, or I should never have married you

SIR PET Yes yes, madam, you were then in somewhat a humbler style—the daughter of a plain country squire Recollect, Lady Teazle, when I saw you first sitting at your tambour, in a pretty figured linen gown, with a bunch of keys at your side, your hair combed smooth over a roll, and your apartment hung round with fruits in worsted, of your own working

LADY TEAZ Oh, yes! I remember it very well, and a curious life I led My daily occupation to inspect the dairy, superintend the poultry, make extracts from the family receipt-book, and comb my aunt Deborah's lapdog

SIR PET Yes yes ma'am, 'twas so indeed

LADY TEAZ And then you know, my evening amusements! To draw patterns for ruffles, which I had not materials to make up, to play Pope Joan with the curate, to read a sermon to my aunt, or to be stuck down to an old spinet to strum my father to sleep after a fox chase

SIR PET I am glad you have so good a memory Yes, madam, these were the recreations I took you from but now you must have your coach—*tis-a-tis*—and three powdered footmen before your chur, and in the summer a pair of white cats to draw you to Kensington Gardens No recollection, I suppose, when you were content to ride double behind the butler, on a docked coach-horse

LADY TEAZ No—I swear I never did that I deny the butler and the coach horse

SIR PET This madam was your situation and what have I done for you? I have made you a woman of fashion, of fortune, of rank—in short, I have made you my wife

LADY TEAZ Well then and there is but one thing more you can make me to add to the obligations, that is—

SIR PET My widow, I suppose?

LADY TEAZ Hem! hem!

SIR PET I thank you, madam—but don't flatter yourself, for, though your ill conduct may disturb my peace of mind, it shall never break my heart, I promise you however, I am equally obliged to you for the hint

LADY TEAZ Then why will you endeavour to make yourself so disagreeable to me, and thwart me in every little elegant expense?

SIR PET 'Slife, madam, I say, had you any of these little elegant expenses when you married me?

LADY TEAZ Lud, Sir Peter! would you have me be out of the fashion?

SIR PET The fashion, indeed! what had you to do with the fashion before you married me?

LADY TEAZ For my part, I should think you would like to have your wife thought a woman of taste

SIR PET Ay—there again—taste! Zounds! madam, you had no taste when you married me!

LADY TEAZ That's very true, indeed, Sir Peter! and after having married you, I should never pretend to taste again, I allow But now, Sir Peter, since we have finished our daily jangle, I presume I may go to my engagement at Lady Sneerwell's

SIR PET Ay, there's another precious circumstance—a charming set of acquaintance you have made there!

LADY TEAZ Nay, Sir Peter, they are all people of rank and fortune, and remarkably tenacious of reputation

SIR PET Yes, egad, they are tenacious of reputation with a vengeance, for they don't choose any body should have a character but themselves! Such a crew! Ah! many a wretch has rid on a hurdle who has done less mischief than these utterers of forged tales, coiners of scandal, and chippers of reputation

LADY TEAZ What, would you restrain the freedom of speech?

SIR PET Ah! they have made you just as bad as any one of the society

LADY TEAZ Why, I believe I do bear a part with a tolerable grace

SIR PET Grace indeed!

LADY TEAZ But I vow I bear no malice against the people I abuse when I say an ill-natured thing, 'tis out of pure good humour, and I take it for granted they deal exactly in the same manner with

me But Sir Peter, you know you promised to come to Lady Sneerwell's too

SIR PETER Well, well, I'll call in, just to look after my own character

LADY TEAZ Then, indeed, you must make haste after me, or you'll be too late So good bye to ye [Exit]

SIR PETER So—I have gained much by my intended expostulation! Yet with what a charming air she contradicts everything I say and how pleasantly she shows her contempt for my authority! Well, though I can't make her love me there is great satisfaction in quarrelling with her, and I think she never appears to such advantage as when she is doing everything in her power to plague me [Exit]

—RICHARD BRINSLEY SHERIDAN

## POETRY SELECTIONS

### *The Moon's Orchestra*

When the moon lights up  
 Its dull red campfire through the trees,  
 And floats out, like a white balloon,  
 Into the blue cup of the night borne by a casual breeze,  
 The moon orchestra then begins to stir  
 Jiggle of fiddles commence their crazy dance in the darkness  
 Crickets chirr  
 Against the stark reiteration of the rusty flutes which frogs  
 Puff at from rotted logs  
 In the swamp  
 And then the moon begins her dance of frozen pomp  
 Over the lightly quivering floor of the flat and mournful river  
 Her white feet slightly twist and swirl  
 She is a mad girl  
 In an old unlit ballroom  
 Whose walls half guessed at through the gloom,  
 Are hung with the rusty crape of stark black cypress  
 Which show, through gaps and cutters, red stains half hidden away

—JOHN GOULD FLETCHER

### *The Bargain*

My true love hath my heart, and I have his,  
 By just exchange one for another given

I hold his dear, and mine he cannot miss,  
 There never was a better bargain driven  
 My true love hath my heart, and I have his

His heart in me keeps him and me in one,  
 My heart in him his thoughts and senses guides  
 He loves my heart for once it was his own,  
 I cherish his because in me it bides  
 My true love hath my heart, and I have his

—SIR PHILIP SIDNEY

### *The Dead*

These hearts were woven of human joys and cares,  
 Washed marvellously with sorrow, swift to mirth  
 The years had given them kindness Dawn was theirs,  
 And sunset and the colours of the earth  
 These had seen movement and heard music, known  
 Slumber and waking loved, gone proudly friended,  
 Felt the quick stir of wonder, sat alone,  
 Touched flowers and furs and cheeks All this is ended

There are waters blown by changing winds to laughter  
 And lit by the rich skies all day And after,  
 Frost, with a gesture stays the waves that dance  
 And wandering loveliness He leaves a white  
 Unbroken glory, a gathered radiance,  
 A width, a shining peace, under the night.

—RUPERT BROOKE

### *O, Nations!*

O Nations! triumphant and vanquished engrossed with your losses  
 and gain  
 The Future imperiled is challenging you thro' the voice of the Slain!  
 Have you no states-man or soldier or poet or prophet to rise  
 With a saving and ultimate vision aflame in his kindled eyes?  
 Your counselors! since the fate of the world while Time takes toll,—  
 Remember the scales of the spirit and their weighing of things of the  
 soul  
 Seek not the records of militant ages for guidance, to-day,—

Let the sinister scrolls be annulled, let your wisdom and love lead  
the way

The importunate Hour awaits a word that shall quicken again,  
The fires of faith and of courage and hope in the hearts of men

-ESTELLE DUCLO

*Chill of Eve*

A long green swell  
Slopes soft to the sea,  
And a far-off bell  
Swings sweet to me,  
As the grey, chill day  
Slips away from the lea

Spread cold and far,  
Without one glow  
From a mild, pale star,  
Is the sky's steel bow,  
And the grey, chill day  
Slips away below

That green tree grieves  
To the air around  
And the whispering leaves  
Have a lonely sound,  
As the grey, chill day  
Slips away from the ground

The long grass bends  
With a rippling rush  
To the soft, white ends  
Where the roots are lush,  
And the grey chill day  
Slips away in a hush

Down by the shore  
The slow waves twine  
From the rock strewn floor  
To the shell edged line,  
And the grey chill day  
Slips away with a whine

And dark, more dark,  
 The shades settle down,  
 Far off is a spark  
 From the lamp-lit town,  
 And the grey, chill day  
 Slips away with a frown

—JAMES STEVENS

*Sonnets from the Portuguese*

VIII

What can I give thee back, O liberal  
 And princely giver, who has brought the gold  
 And purple of thine heart, unstained, untold,  
 And laid them on the outside of the wall  
 For such as I to take or leave withal,  
 In unexpected largesse? am I cold,  
 Ungrateful, that for these most manifold  
 High gifts, I render nothing back at all?  
 Not so, not cold—but very poor instead  
 Ask God who knows For frequent tears have run  
 The colours from my life, and left so dead  
 And pale a stuff, it were not fitly done  
 To give the same as pillow to thy head  
 Go farther! let it serve to trample on

—ELIZABETH BARRETT BROWNING

*Excerpt from Letter to Emily Dickinson*

They speak of you as a recluse  
 In dull commiserative sighs  
 As though denial were a ruse,  
 As though your bravery were lies,  
 As though it smelt of something pale  
 And sacrificial to prevail  
 Against the flesh, against the heart,  
 As though your wry and radiant art  
 Were like the shed of silver mail  
 That sits upon the frightened snail,  
 As though a "No" instead of "Yes"  
 Had labeled you an anchoress,

As though the nail, the blood the tear,  
The terrible whisper, the red spear,  
The lantern and the fatal kiss  
Were somehow love's antithesis!

They could not hear your little moan,  
Your fingers tugging at the stone,  
They could not know you tall and risen  
Nor understand how tight a prison  
The world can build with liberty  
And how miraculously free  
Courage with both feet fast in hell  
Can be, they see, but not so well  
They never see the light that spills  
Like stars among your daffodils,  
Nor in your orchard ever guess  
The shy feet of your loneliness

—JOSEPH AUSLANDER

Excerpt from *Prelude to "Icaros"*<sup>2</sup>

Who has not longed for wings?  
Who, waking before daybreak,  
Has not climbed a mountain-side  
And perched on a bald peak,  
Looked out across a clean world still asleep,  
Looked out and down  
And seen the sequence of the ridges go  
In shadowed crests and troughs, as the sea goes,  
Ridges and valleys  
Sweeping away to solitary peaks  
The sunrise touches  
And all the intervening space  
Misty with morning and the curly smokes  
Of household fires  
And somnolent with bells?  
Who, watching thus,  
Has not dispatched his spirit after his eyes,  
To leap from crest to crest,  
To wheel above them

<sup>2</sup> From *Prelude to Icaros* copyright 1936 by John Williams Andrews and reprinted by permission of Rinehart & Company Inc publishers



And looking perpendicularly down,  
 Discover what the valley bends conceal,  
 What towns are there  
 What villages what farms  
 What lakes what forests  
 —What morning ways of sleepy beasts and men  
 May be disclosed to one who leaves his perch  
 And lets the green slopes drop away beneath him,  
 But he himself a hawk whose vibrant flight  
 Hangs high on solid air above the earth  
 And brings all secrets to immediate touch?

Who has not sat on narrow window ledge,  
 Fronted by city walls that hide the sky,  
 Watching the troubled traffic in the street,  
 Nor felt the trouble of the city rise  
 About his being—  
 Cold shafts of steel bleak pinnacles of stone,  
 Roar of the wheels that tremble in the smoke,  
 Faces and footsteps withering in the grey—  
 Nor known for always if such things must be,  
 The circle closed and no escape from it  
 The last walls sealed to shut him in forever,  
 To wall away  
 Even vicarious freedom in the birds and clouds  
 Who make so small a matter  
 Of walls and cities?  
 Who has not envied them?  
 Light as blown leaves they drift across the sky,  
 Sliding away to unseen destinations  
 Without a pause without premeditation  
 And subject only to the seasonal changes  
 The earth requires of wind and sun and rain  
 Lighter than leaves  
 They weave across the sky  
 A shuttle of apparent freedom,  
 Which to the cramped soul  
 Seems natural as the growing earth itself,  
 As natural as the tides  
 The stars the seasons  
 And like them barren of pain—  
 Instinctive essences,

Rich in an attribute the soul has lost  
 And may not find again,  
 But still a righteous thing,  
 A thing of goodness and ease and comfort,  
 Right for the soul to seek and hunger for!

Who has not guessed  
 That death itself is something kin to this?  
 That life and death  
 Being one substance,  
 Are instinct in the pattern the sky makes  
 With leaves in autumn—  
 The wild red hordes free of their twigs,  
 Running before the wind along the roads,  
 Across the stubble scattering end on end,  
 Which, on a sudden gust,  
 Burst upward, treading the dark sky,  
 And all the sky is darkened, and the clouds,  
 Showing grey wintry floors,  
 Are speckled with black shapes  
 That twist and turn and toss their lightened points,  
 Climb lightly on the sky  
 And disappear?

—JOHN WILLIAMS ANDREWS

### *Dirge*

Rough wind, that moanest loud  
 Grief too sad for song,  
 Wild wind when sullen cloud  
 Knells all the night long,  
 Sad storm, whose tears are vain,  
 Bare woods whose branches strain,  
 Deep caves and dreary main,—  
 Wail, for the world's wrong!

—SHELLEY

### XXI

He ate and drank the precious words,  
 His spirit grew robust,  
 He knew no more that he was poor,

Nor that his frame was dust  
 He danced along the dingy days,  
 And this bequest of wings  
 Was but a book. What liberty  
 A loosened spirit brings!

—EMILY DICKINSON

### *Monotone*

The monotone of the rain is beautiful,  
 And the sudden rise and slow relapse  
 Of the long multitudinous rain

The sun on the hills is beautiful,  
 Or a captured sunset, sea flung  
 Battered with fire and gold

A face I know is beautiful—  
 With fire and gold of sky and sea,  
 And the peace of long warm rain

—CARL SANDBURG

### *Dirge*

Never the nightingale,  
 Oh, my dear,  
 Never again the lark  
 Thou wilt hear,  
 Though dusk and the morning still  
 Tip at thy window sill,  
 Though ever love call and call  
 Thou wilt not hear at all,  
 My dear, my dear

—ADFLAIDE CRAPSET

### *"O World, Thou Choosest Not the Better Part"*

O world, thou choosest not the better part!  
 It is not wisdom to be only wise,  
 And on the inward vision close the eyes,  
 But it is wisdom to believe the heart  
 Columbus found a world, and had no chart  
 Save one that faith deciphered in the skies,

To trust the soul's invincible surmise  
 Was all his science and his only art  
*Our knowledge is a torch of smoky pine*  
 That lights the pathway but one step ahead  
 Across a void of mystery and dread  
 Bid then, the tender light of faith to shine  
 By which alone the mortal heart is led  
 Unto the thinking of the thought divine

—GEORGE SANTAYANA

### *Time*

Time is the root of all this earth,  
 These creatures, who from Time had birth,  
 Within his bosom at the end  
 Shall sleep, Time hath nor enemy nor friend

All we in one long caravan  
 Are journeying since the world began,  
 We know not whither, but we know  
 Time guideth at the front, and all must go

Like as the wind upon the field  
 Bows every herb, and all must yield,  
 So we beneath Time's passing breath  
 Bow each in turn,—why tears for birth or death?

—BHARTRIHARI

(Translation by Paul Elmer More)

### *Travel*

The railroad track is miles away,  
 And the day is loud with voices speaking,  
 Yet there isn't a train goes by all day  
 But I hear its whistle shrieking

All night there isn't a train goes by,  
 Though the night is still for sleep and dreaming,  
 But I see its cinders red on the sky,  
 And hear its engine steaming

My heart is warm with the friends I make,  
 And better friends I'll not be knowing

Yet there isn't a train I wouldn't take,  
No matter where it's going

—EDNA ST VINCENT MILLAY

### *Otters*

I'll be an otter, and I'll let you swim,  
A mate beside me, we will venture down  
A deep, full river when the sky above  
Is shut of the sun, spoilers are we,  
Thick-coated, no dog's tooth can bite at our veins —  
With ears and eyes of poachers, deep-earthed ones  
Turned hunters let him slip past,  
The little vole, my teeth are on an edge  
For the King-fish of the River!

I hold him up—  
The glittering salmon that smells of the sea  
I hold him up and whistle!

Now we go  
Back to our earth, we will tear and eat  
Sea smelling salmon you will tell the cubs  
I am the Booty-bringer I am the Lord  
Of the River—the deep, dark, full, and flowing River!

—PADRAIC COLUM

### *Memory*

My mind lets go a thousand things,  
Like dates of wars and deaths of kings,  
And yet recalls the very hour—  
'Twas noon by yonder village tower,  
And on the last blue noon in May—  
The wind came briskly up this way,  
Crisping the brook beside the road,  
Then, passing here, set down its load  
Of pine-scent, and shook listlessly  
Two petals from that wild-rose tree

—THOMAS BAILEY ALDRICH

*Wild Plum*

They are unholy who are born  
To love wild plum at night,  
Who once have passed it on a road  
Glimmering and white

It is as though the darkness had  
Speech of silver words,  
Or as though a cloud of stars  
Perched like ghostly birds

They are unpitied from their birth  
And homeless in men's sight  
Who love better than the earth  
Wild plum at night

—ORRICK JONES

*Ode*

We are the music-makers,  
And we are the dreamers of dreams,  
Wandering by lone sea-breakers,  
And sitting by desolate streams,  
World-losers and world-forsakers,  
On whom the pale moon gleams  
Yet we are the movers and shakers  
Of the world for ever, it seems

With wonderful deathless ditties  
We build up the world's great cities,  
And out of a fabulous story  
We fashion an empire's glory  
One man with a dream, at pleasure,  
Shall go forth and conquer a crown,  
And three with a new song's measure  
Can trample an empire down

We, in the ages lying,  
In the buried past of the earth,  
Built Nineveh with our sighing  
And Babel itself with our mirth,

Excerpt from *A Cup of Sky*\*

The oldest voice in the world is the wind. When it murmurs in summer's leaves, it seems an idle trifle. When in the night it goes wandering by, setting the old house faintly to groaning, it sounds like a pilgrim that has lost the road. When you see it fitfully turning the blades of a mill lazily to draw water, you think of it as an unreliable servant of man. But in truth, it is one of our masters, obedient only to the lord sun and the whirling of the great globe itself.

Wind has helped to carve the earth its stealthy chisel working through the ages more soundlessly than water's. It piles the dune until the forest that grew there is drowned in sand, and then it shifts its course and piles the dune elsewhere, literally moving mountains. It blows upon the sapling on the rocky ridge until in time the gnarled old tree grows almost level with the ridge itself, in stubborn protest. And wind has shaped our very history, for where it chose to carry the sailing ships of merchants, there grew the trade routes, and there flowed the course of power. America itself, a great empty continent that had been waiting unknown through the ages, was found when and as it was because the wind decreed it. A gale tossed the Norsemen out of their course and brought them, wondering, here, and it was not his calculations, so innocently wrong, that got Columbus where he went, but the trades. Today, in the age of the airplane, the windsock at the flying field still speaks to us—hanging limp or pointing stiffly leeward—of how strong in all mankind's affairs is this invisible hand.

Wind, of course, is simply air in motion—motion fairly parallel to the ground. And air is not the nothingness it seems, not merely the combination of gases which we learned about at school, but a vast covering miles high, thinning out toward the top, which envelopes the spinning globe. The heaviest part of the atmosphere—which, like everything else, is obedient to gravity—is the nearest the earth. Here are born our winds. For while up in the stratosphere, miles nearer the sun, the temperature is a constant stilly cold, down on troubled, dusty but interesting earth the air is forever being warmed up and cooled off and generally stirred around. Old earth far more than the oceans on it, catches and holds the sun's heat though it gives it up more readily too. And when air is heated, it rises and expands. Cold air is heavier than warm, it moves in and displaces the warmer. From these changes in atmospheric pressure are born our breezes, gales, tornadoes and hurricanes.

\*From *A Cup of Sky* copyright 1930, by Donald Culross Peattie, and reprinted by the Houghton Mifflin Company.

These so to speak are bursts of the wind's temper or at least shifts in its mood. There are winds you can count on too the great winds the planetary winds as they are called which follow the same rules but on a grander scale. Just as local winds are created by heating and cooling so heating and cooling over vast stretches of the globe make the planetary winds deflected in their course somewhat by the whirling of the earth on its axis. All of us in temperate America know the prevailing westerlies born thus and those who live in the tropics have reason to be grateful to the trades the steadiest and most regular winds in the world.

But perhaps you live in a region where some local wind is as dependable as the great planetaries. Along the seacoast the breezes daily come and go with an unmistakable regularity. Late in the forenoon you will note a delicious freshening from the sea. It comes because by that time the sun warmed land has heated the air above it which has lazily risen and the cooler air from over the water comes pushing in to take its place. All through the heat of the day while the sun sheds its blaze upon the reflective earth this welcome breeze keeps blowing in from the ocean. But in the night the dark earth cools—and earth loses its borrowed warmth more swiftly than the water. Then it is that the land breeze springs up a soft breath in the dark filled not with the salt and iodine of ocean nor the clean tang of its adventure but scented with a hundred remembrances of this our only home.

Those who live near a mighty forest will have observed this same phenomenon of a daily shift in the wind the air of a forest like that of a lake is cooler than that of plain or prairie. Desert dwellers know it too you can set your watch by summer's noon breeze on the Mojave. And a desert which can most swiftly set the cauldron of air above it to boiling may let loose an irregular hot wind as fierce as any jinni out of the bottle we who live in southern California know well the wind called the Santa Ana because it springs up in the desert there and comes bursting upon us to rattle the latch and toss the branches against the window. Winds so individual and familiar have earned names of their own like people. If you live in western mountains you will know the chinook that sudden warm gust that melts the snow and makes the spring seem nearer than it is. In southern France it was the *mistral* that was our invisible local jinni and those who know the Orient know how life there is conditioned by those great seasonal winds called the monsoons.



*Literature as Revelation*

Think of life as a vast picture gallery, or museum, or better, perhaps as a vast engineering workshop. It is all those things, among others. Then think of oneself walking through it. You know how the average man walks through a museum or a workshop when he knows nothing particular about it. You try hard to be intelligent; failing in that, you try to conceal your lack of intelligence. You would like to be interested, but you do not know what is interesting and what is not. Some of the specimens strike you as pretty; some of the engines seem to you very powerful, you are dazzled and amused by the blaze of the fires, you are secretly interested in the men and wish you could talk to them. But in the main you come out at the other end tired and rather dispirited and having got remarkably little out of it. That is the way a stupid and uneducated man, with no one to help him, goes through life.

Next suppose you go through the same museum, or the same workshop with a thoroughly competent guide. In the museum he knows what all the specimens are which are rare and which ordinary, and why they are interesting; he makes you look at things, makes you understand things, makes you see a hundred details every one of them significant that you would never have noticed by yourself. In the workshop, he shows how the various machines work, tells how they were invented and what difference their invention made; he takes you to see a particularly skilled workman and makes you realize where his skill comes in, he makes you feel the cleverness and the beauty of the machinery. That is like going through life with the help and guidance of a proper average educator, what one calls a person of culture.

Now, thirdly, suppose on the day of your visit the ordinary guide is not available. Instead you are taken by a man who is not a regular guide to the institution but is working so they tell you, at certain parts of it. And you find very likely as you go with him that there are large parts that he does not know or at least has nothing to say about; but when you get to his particular subject he tells you not only what the other guide thought not worth mentioning but things which, as now explained to you, seem searching and deep and new, and you gradually realize that you are talking to a man who has made or is on the point of making a great discovery. In the museum he takes specimens that seemed to have nothing to do with each other and shows that when you put them together there comes a sudden flood of suggestion, a stream of questions never yet asked, but when once asked sure to find an answer.

And you go away not so much filled with knowledge, but all alive with interest and the sense of movement, feeling that your feet have been set on a road into the future. You have seen some one thing or set of things with an intensity that has revealed what was before unsuspected and made, as it were, an illumination in one part of life. That, I think, is like going through life under the guidance of the sort of literature that gives inspiration

—GILBERT MURRAY

### Excerpt from *Memories and Portraits*. X

#### TALKING

There can be no fairer ambition than to excel in talk, to be affable, gay, ready, clear and welcome, to have a fact, a thought, or an illustration, pat to every subject, and not only to cheer the flight of time among our intimates, but bear our part in that great international congress, always sitting, where public wrongs are first declared, public errors first corrected, and the course of public opinion shaped, day by day, a little nearer to the right. No measure comes before Parliament but it has been long ago prepared by the grand jury of the talkers, no book is written that has not been largely composed by their assistance. Literature in many of its branches is no other than the shadow of good talk, but the imitation falls far short of the original in life, freedom and effect. There are always two to a talk, giving and taking, comparing experience and according conclusions. Talk is fluid, tentative, continually "in further search and progress", while written words remain fixed, become idols even to the writer, found wooden dogmatisms, and preserve flies of obvious error in the amber of the truth. Last and chief, while literature, gagged with linsey-woolsey, can only deal with a fraction of the life of man, talk goes fancy free and may call a spade a spade. Talk has none of the freezing immunities of the pulpit. It cannot, even if it would, become merely aesthetic or merely classical like literature. A jest intervenes, the solemn humbug is dissolved in laughter, and speech runs forth out of the contemporary groove into the open fields of nature, cheery and cheering like schoolboys out of school. And it is in talk alone that we can learn our period and ourselves. In short, the first duty of a man is to speak, that is his chief business in this world, and talk, which is the harmonious speech of two or more, is by far the most accessible of pleasures. It costs nothing in money, it is all profit, it completes

our education founds and fosters our friendships and can be enjoyed at any age and in almost any state of health

—ROBERT LOUIS STEVENSON

### Excerpt from *The Hill of Dreams*

#### LANGUAGE

Language he understood was chiefly important for the beauty of its sound by its possession of words resonant glorious to the ear by its capacity when exquisitely arranged of suggesting wonderful and indefinable impressions perhaps more ravishing and further removed from the domain of strict thought than the impressions excited by music itself Here lay hidden the secret of suggestion the art of evoking sensation by the use of words

—ARTHUR MACHEN

### Excerpts from *The Fine Art of Living*

#### WHY DO PEOPLE READ?

Why do people read?

Stop the average reader upon the street and put the question to him bluntly as likely as not he will laugh at you with light incredulity The question seems so unnecessary, and the answer so obvious Yet if you conduct your inquiry long enough you will be astonished at the variety of replies—at their uncertainty, their hesitancy, their positiveness—in a word at their range

Some persons read to kill time, others to improve their minds still others to discover what is doing in the world others still to get the thrill of romance, as in the popular story of love Some read to find forgetfulness of the world and its ways some to become better acquainted with that same loved and hated world others perform reading as a solemn rite and speak of what they have read with professional sobriety, yet others approach it as a duty, as for example the reviewer or critic whose profession it is to discuss what has been printed

Few indeed whatever the purpose of their reading or the nature of their occupation consider it as an art To most, it is largely an ocular exercise The means—in this case printing—has obscured the end Let me the better to illustrate my point revert for a moment to music Owing to the peculiarities of our educational system,

and more still to the exigencies of modern industrial life, the ability to read music from the printed page is far less common than the ability to read the printed word. Yet the printed word is as much a symbol as is the printed note. It is no more the story than the note is the music. It no more lives, until it is read with proper appreciation of all its values, than does the silent note engraved upon the plate and impressed upon the page. Music truly lives when it is placed, so to speak, upon the mind and emotions. It is not easy for the average person to glance at a sheet of music and receive the illusion that he has heard the piece. Yet the case is hardly different with the page of printed text, if it seems different, if it seems so much easier, it is only because we have, as a populace, been better trained in the reading of words than in the reading of notes.

The reading of most persons, as for that matter the playing of most persons is but a superficial toying with printed symbols. They do not penetrate into the vitality out of which that symbol has grown. The life which it stands for wakens no corresponding life in their own hearts. There has been, not genuine communion, but a series of gestures

—ISAAC GOLDBERG

### POETRY AND PROSE

The intellect, as we have seen, in its attempt to master the facts of life, creates a multitude of distinctions which the feelings, in their ecstasy of living, fuse and thus destroy. I am well aware that in using such terms as *intellect* and *emotion* I am but exemplifying the dangers of language, and employing a distinction which has been far too much emphasized in our cultural history. Is there among human beings such a thing as pure intellectuality uncolored by what we call emotion? And is there such a thing as pure emotivity, uncolored by intellection? Perhaps in the laboratory, but hardly anywhere else. Using the terms of literary appreciation, we must learn first of all to appreciate the deceptiveness of seemingly hard and fast distinctions. Though alert to the need for distinctions and to the finest shades of differentiation, we must never, on the other hand, lose the sense of those infinite gradations which lead from this nuance to that. Criticism, which is to say artistic appreciation, is a balance, not a balance in which things are weighed and judged, but a balance of forces, an equilibrium of a countless number of influences.

Take, as outstanding example, the distinction *poetry* and *prose*. At first sight the matter seems hardly worthy of our attention.

Why, surely everybody knows that there is a decided difference between poetry and prose. Prose is written in long lines that run straight across the page, poetry usually rhymes, and it is cut up into lines more or less even in length, each one beginning with a capital letter, whether it starts a sentence or not. Prose hasn't any easily distinguished rhythm, while poetry has a pretty regular beat that you can tap your feet to. Prose talks sense, poetry is much prettier, but it uses a language that is not at all practical, and has flighty ideas. Prose is the business of life, poetry the romance. Prose is the vehicle of fact, poetry, of fiction. The one is, at its strictest, science, the other, art. The one aims at presenting reality, the other, at representing the imagination. Prose defines, poetry, like art in general, suggests. And so on, into any number of distinctions that do not distinguish.

It's really not so simple as this, and yet it is simpler. The formal difference between prose and poetry is less important than the functional. Before words were written down they were imagined, they were, as the word "Imagination" helps us to remember, first *images* and only later, *sounds*. Much later than this, in turn, did they become *sights*. With each step in this evolution the word acquired preciseness but lost, too, something of its suggestive vagueness and mystery. Prose was utility, poetry (and, as before, the general term Art may here be substituted) was beauty. Now, let me not be misunderstood as drawing between use and beauty too sharp a line. Man no sooner discovers a tool than he is moved, by some impulse, to play with it in his leisure moments and add to its utility a grace, an ornament, that makes it a pleasure to use the instrument. There are those who discover in beauty a sort of transcendental usefulness they may not be wholly wrong.

—ISAAC GOLDBERG

### *A Petition to Those Who Have the Superintendency of Education*

I address myself to all the friends of youth, and conjure them to direct their compassionate regard to my unhappy fate, in order to remove the prejudices of which I am the victim. There are twin sisters of us, and the two eyes of man do not more resemble, nor are capable of being upon better terms with each other than my sister and myself, were it not for the partiality of our parents, who made the most injurious distinction between us. From my infancy I have been led to consider my sister as a being of a more

elevated rank I was suffered to grow up without the least instruction, while nothing was spared in her education. She had masters to teach her writing, drawing, music, and other accomplishments, but if, by chance, I touched a pencil, a pen, or a needle, I was bitterly rebuked, and more than once I have been beaten for being awkward, and wanting a graceful manner. It is true, my sister associated with me upon some occasions, but she always made a point of taking the lead, calling upon me only from necessity, or to figure by her side.

But conceive not, sirs, that my complaints are instigated merely by vanity. No, my uneasiness is occasioned by an object much more serious. It is the practice of our family, that the whole business of providing for its subsistence falls upon my sister and myself. If any indisposition should attack my sister—and I mention it in confidence, upon this occasion, that she is subject to the gout, the rheumatism, and cramp, without making mention of other accidents—what would be the fate of our poor family? Must not the regret of our parents be excessive, at having placed so great a difference between sisters who are so perfectly equal? Alas! we must perish from distress, for it would not be in my power even to scrawl a suppliant petition for relief, having been obliged to employ the hand of another in transcribing the request which I have now the honor to prefer to you.

Condescend, sir, to make my parents sensible of the injustice of an exclusive tenderness, and of the necessity of distributing their care and affection among all their children equally.

I am, with profound respect, Sirs,

Your obedient servant

THE LEFT HAND

—BENJAMIN FRANKLIN

## NARRATIVE SELECTIONS

### Excerpt from *The Honorable Charley*

Somebody bought him originally with the idea that he was going to be a police dog and somebody was very badly fooled. It must have been about April or May that he first appeared in West Gosset, and by the end of August it was evident that if he was going to be anything in the dog line it was a mastiff. By Christmas time little remained that he could be except a Shetland pony.

He stopped, however just short of this point and when eventually his kaleidoscopic changes came to an end, the summary was as

follows. In size he was larger than any dog ever seen outside of a tent show. In color he was a cream molasses, a little lighter and a little yellower than a doe. He had the heavy tail, the powerful shoulders and the effortless, slouching gait of a police dog but, in spite of his short coat, he had the long, thin head and the eager, solicitous eyes of a collie. His voice was that of a boar hound, but his disposition was that of Ed Wynn. There are some dogs, in short, that are born to be noble and some that are born to express pathos, but this dog was born to be absurd. He was the only dog in West Gosset that never had a fight, for if smaller dogs became obstreperous he merely bumped into them. There was a tradition that he once sat down on an Aberdeen terrier, but this was judged to have been an accident and not an intent.

His name at first had been something like 'Prince' or "Bismarck," but like most chapters of his early history, this did not last long. As he began to settle into his permanent career of town clown somebody dubbed him Charley and it stuck. As a matter of fact he would answer to any name that you called him, from the most complimentary to the most obscene. He needed only to hear a human voice or catch a human eye, and he would come bounding and hurtling to rear up in front of one's eyebrows and then abase himself to the earth like a not ungraceful but slightly effeminate mastodon. At the same time he had rather nice manners, for although his first onslaught would look as though it were going to kill the object of his affection yet when it came to the point he would never actually touch anyone. With his front feet and huge wolflike jaws literally filling the upper atmosphere, he would always manage, by a super-human effort to throw himself to one side. One day, in front of Bartley's store he tried this with the tax collector and fell flat on the sidewalk. For another thing, he would never enter a doorway without first being asked.

His original owner had been one of the summer residents who gave modern West Gosset its principal reason for existence but he was a man who wanted everything perfect and wanted it at once, so when it became obvious that Charley was not going to be a police dog or anything like a police dog he gave him to one of his Italian gardeners who sold him to a fellow countryman for five dollars which was another way of saying that he went on the town. Officially there was always a license tag dangling from his collar, but if anyone had examined it, it would probably have been found to be two or three years old.

Excerpt from *The Mirror of the Sea*

The West Wind reigns over the seas surrounding the coasts of these kingdoms, and from the gateways of the channels, from promontories as if from watchtowers, from estuaries of rivers as if from postern gates, from passageways, inlets, straits, firths, the garrison of the Isle and the crews of the ships going and returning look to the westward to judge by the varied splendours of his sunset mantle the mood of that arbitrary ruler

The end of the day is the time to gaze at the kingly face of the Westerly Weather, who is the arbiter of ships' destinies. Benignant and splendid, or splendid and sinister, the western sky reflects the hidden purposes of the royal mind. Clothed in a mantle of dazzling gold or draped in rags of black clouds like a beggar, the might of the Westerly Wind sits enthroned upon the western horizon with the whole North Atlantic as a footstool for his feet and the first twinkling stars making a diadem for his brow. Then the seamen, attentive courtiers of the weather, think of regulating the conduct of their ships by the mood of the master.

The West Wind is too great a king to be a dissembler. He is no calculator plotting deep schemes in a sombre heart, he is too strong for small artifices, there is passion in all his moods, even in the soft mood of his serene days in the grace of his blue sky whose immense and unfathomable tenderness reflected in the mirror of the sea embraces, possesses, lulls to sleep the ships with white sails. He is all things to all oceans, he is like a poet seated upon a throne—magnificent, simple, barbarous, pensive, generous, impulsive, changeable, unfathomable—but when you understand him, always the same. Some of his sunsets are like pageants devised for the delight of the multitude, when all the gems of the royal treasure house are displayed above the sea. Others are like the opening of his royal confidence, tinged with thoughts of sadness and compassion in a melancholy splendour meditating upon the short lived peace of the waters. And I have seen him put the pent-up anger of his heart into the aspect of the inaccessible sun, and cause it to glare fiercely like the eye of an implacable autocrat out of a pale and frightened sky.

He is the war-lord who sends his battalions of Atlantic rollers to the assault of our seaboard. The compelling voice of the West Wind musters up to his service all the might of the ocean. At the bidding of the West Wind there arises a great commotion in the sky above these Islands and a great rush of water falls upon our shores. The sky of the Westerly Weather is full of flying clouds of great



big white clouds coming thicker and thicker till they seem to stand welded into a solid canopy, upon whose grey face the lower wrack of the gale, thun, black, and angry-looking flies past with vertiginous speed. Denser and denser grows this dome of vapours, descending lower and lower upon the ship. And the characteristic aspect of Westerly Weather, the thick, grey, smoky, and sinister tone sets in, circumscribing the view of the men, drenching their bodies, oppressing their souls, taking their breath away with booming gusts, deafening blinding, driving, rushing them onwards in a swaying ship towards our coasts lost in mists and rain.

The caprice of the winds, like the wilfulness of men, is fraught with the disastrous consequences of self-indulgence. Long anger, the sense of his uncontrolled power, spoils the frank and generous nature of the West Wind. It is as if his heart were corrupted by a malevolent and brooding rancour. He devastates his own kingdom in the wantonness of his force. Southwest is the quarter of the heavens where he presents his darkened brow. He breathes his rage in terrific squalls, and overwhelms his realm with an inexhaustible welter of clouds. He strews the seeds of anxiety upon the decks of scudding ships, makes the foam stripped ocean look old, and sprinkles with grey hairs the heads of shipmasters in the homeward-bound ships running for the Channel. The Westerly Wind asserting his sway from the south-west quarter is often like a monarch gone mad, driving forth with wild imprecations the most faithful of his courtiers to shipwreck, disaster, and death.

The South-Westerly Weather is the thick weather *par excellence*. It is not the thickness of the fog, it is rather a contraction of the horizon, a mysterious veiling of the shores with clouds that seem to make a low vaulted dungeon around the running ship. It is not blindness, it is a shortening of the sight. The West Wind does not say to the seaman, "You shall be blind", it restricts merely the range of his vision and raises the dread of land within his breast. It makes of him a man robbed of half his force, of half his efficiency. Many times in my life, standing in long sea-boots and streaming oilskins at the elbow of my commander on the poop of a homeward bound ship making for the Channel, and gazing ahead into the grey and tormented waste, I have heard a weary sigh shape itself into a studiously casual comment

"Can't see very far in this weather."

And have made answer in the same low, perfunctory tone

"No, sir."

It would be merely the instinctive voicing of an ever present

thought associated closely with the consciousness of the land somewhere ahead and of the great speed of the ship. Fair wind fair wind! Who would dare to grumble at a fair wind? It was a favour of the Western King, who rules masterfully the North Atlantic from the latitude of the Azores to the latitude of Cape Farewell. A famous shove this to end a good passage with, and yet, somehow, one could not muster upon one's lips the smile of a courtier's gratitude. This favour was dispensed to you from under an overbearing scowl, which is the true expression of the great autocrat when he has made up his mind to give a battering to some ships and to hunt certain others home in one breath of cruelty and benevolence, equally distracting.

"No sir. Can't see very far."

Thus would the mate's voice repeat the thought of the master, both gazing ahead, while under their feet the ship rushes at some twelve knots in the direction of the lee shore, and only a couple of miles in front of her swinging and dripping jib-boom, carried naked with upward slant like a spear, a grey horizon closes the view with a multitude of waves surging upwards violently as if to strike at the *stooping clouds*.

Awful and threatening scowls darken the face of the West Wind in his clouded, south-west mood, and from the King's throne-hall in the western board stronger gusts reach you, like the fierce shouts of raving fury to which only the gloomy grandeur of the scene imparts a saving dignity. A shower pelts the deck and the sails of the ship as if flung with a scream by an angry hand, and when the night closes in, the night of a south-westerly gale, it seems more hopeless than the shades of Hades. The south-westerly mood of the great West Wind is a lightless mood, without sun, moon, or stars, with no gleam of light, but the phosphorescent flashes of the great sheets of foam that, boiling up on each side of the ship, fling bluish gleams upon her dark and narrow hull, rolling as she runs, chased by enormous seas, distracted in the tumult.

—JOSEPH CONRAD

### Excerpt from *Moby Dick*

#### THE WHITE WHALF

Like noiseless nautilus shells, their light prows sped through the sea, but only slowly they neared the foe. As they neared him, the ocean grew still more smooth, seemed drawing a carpet over its waves, seemed a noon meadow, so serenely it spread. At length

the breathless hunter came so nigh his seemingly unsuspecting prey, that his entire dazzling hump was distinctly visible, sliding along the sea as if an isolated thing and continually set in a revolving ring of finest, fleecy, greenish foam. He saw the vast, involved wrinkles of the slightly projecting head beyond. Before it, far out on the soft Turkish rugged waters, went the glistening white shadow from his broad, milky forehead, a musical rippling playfully accompanying the shade, and behind, the blue waters interchangeably flowed over into the moving valley of his steady wake, and on either hand bright bubbles arose and danced by his side. But these were broken again by the light toes of hundreds of gay fowl softly feathering the sea, alternate with their fitful flight, and like to some flagstaff rising from the painted hull of an argosy, the tall but shattered pole of a recent lance projected from the white whale's back, and at intervals one of the cloud of soft toed fowls hovering and to and fro skimming like a canopy over the fish, silently perched and rocked on this pole, the long tail feathers streaming like pennons.

—HERMAN MELVILLE

### Excerpt from *Bleak House*

#### MR CHADBAND

Mr Chadband is a large yellow man with a fat smile, and a general appearance of having a good deal of train oil in his system. Mrs Chadband is a stern severe-looking silent woman. Mr Chadband moves softly and cumbrously, not unlike a bear who has been taught to walk upright. He is very much embarrassed about the arms as if they were inconvenient to him and he wanted to grovel, is very much in a perspiration about the head, and never speaks without first putting up his great hand, as delivering a token to his hearers that he is going to edify them.

"My friends," says Mr Chadband, "peace be on this house! On the master thereof, on the mistress thereof, on the young maidens, and on the young men! My friends why do I wish for peace? What is peace? Is it war? No. Is it strife? No. Is it lovely, and gentle, and beautiful, and pleasant, and serene, and joyful? O yes! Therefore, my friends, I wish for peace upon you and upon yours."

In consequence of Mrs Snagsby looking deeply edified, Mr Snagsby thinks it expedient on the whole to say Amen which is well received.

"Now, my friends," proceeds Mr Chadband, "since I am upon this theme——"

Guster presents herself Mrs Snagsby, in a spectral bass voice, and without removing her eyes from Chadband, says, with dread distinctness, "Go away!"

"Now, my friends," says Chadband, "since I am upon this theme, and in my lowly path improving it——"

Guster is heard unaccountably to murmur "one thousing seven hundred and eighty two" The spectral voice repeats more solemnly, 'Go away!"

"Now, my friends," says Mr Chadband, "we will inquire in a spirit of love——"

Still Guster reiterates, 'one thousing seven hundred and eighty-two"

Mr Chadband, pausing with the resignation of a man accustomed to be persecuted, and languidly folding up his chin into his fat smile, says, Let us hear the maiden! Speak, maiden!"

"One thousing seven hundred and eighty-two, if you please, sir Which he wish to know what the shilling were for," says Guster, breathless

"For?" returns Mrs Chadband "For his fare!"

Guster replied that "he insistes on one and eightpence, or on summonsizing the party" Mrs Snagsby and Mrs Chadband are proceeding to grow shrill in indignation, when Mr Chadband quiets the tumult by lifting up his hand

"My friend" says he, "I remember a duty unfulfilled yesterday It is right that I should be chastened in some penalty I ought not to murmur Rachel, pay the eightpence!"

While Mrs Snagsby, drawing her breath, looks hard at Mr Snagsby, as who should say, "You hear this Apostle!" and while Mr Chadband glows with humility and train oil, Mrs Chadband pays the money It is Mr Chadband's habit—it is the head and front of his pretensions indeed—to keep this sort of debtor and creditor account in the smallest items, and to post it publicly on the most trivial occasions

"My friends" says Chadband, "eightpence is not much, it might justly have been one and fourpence, it might justly have been half-a-crown O let us be joyful, joyful! O let us be joyful!"

With which remark, which appears from its sound to be an extract in verse, Mr Chadband stalks to the table, and, before taking a chair, lifts up his admonitory hand

"My friends," says he, "what is this which we now behold as being spread before us? Refreshment Do we need refreshment then, my friends? We do Because we are but mortal, because

we are but sinful, because we are but of the earth, because we are not of the air. Can we fly, my friends? We cannot. Why can we not fly, my friends?"

Mr Snagsby, presuming on the success of his last point, ventures to observe in a cheerful and rather knowing tone, "No wings." But is immediately frowned down by Mrs Snagsby.

"I say, my friends," pursues Mr Chadband, utterly rejecting and obliterating Mr Snagsby's suggestion, "why can we not fly? Is it because we are calculated to walk? It is. Could we walk, my friends, without strength? We could not. What should we do without strength, my friends? Our legs would refuse to bear us, our knees would double up, our ankles would turn over, and we should come to the ground. Then from whence, my friends, in a human point of view, do we derive the strength that is necessary to our limbs? Is it," says Chadband, glancing over the table, "from bread in various forms from butter which is churned from the milk which is yielded unto us by the cow, from the eggs which are laid by the fowl, from ham, from tongue, from sausage, and from such like? It is. Then let us partake of the good things which are set before us!"

—CHARLES DICKENS

### Excerpt from *Pride and Prejudice*

#### MR AND MRS BENNET

It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife.

However little known the feelings or views of such a man may be on his first entering the neighborhood, this truth is so well fixed in the minds of the surrounding families, that he is considered as the rightful property of some one or other of their daughters.

"My dear Mr Bennet," said his lady to him one day, "have you heard that Netherfield Park is let at last?"

Mr Bennet replied that he had not.

"But it is," returned she, "for Mrs Long has just been here, and she told me all about it."

Mr Bennet made no answer.

"Do you not want to know who has taken it?" cried his wife impatiently.

"You want to tell me, and I have no objection to hearing it."

This was invitation enough.

"Why, my dear, you must know Mrs Long says that Nether-

field is taken by a young man of large fortune from the north of England, that he came down on Monday in a chaise and four to see the place, and was so much delighted with it, that he agreed with Mr Morris immediately, that he is to take possession before Michaelmas, and some of his servants are to be in the house by the end of next week "

"What is his name?"

"Bingley "

"Is he married or single?"

"Oh! single, my dear, to be sure! A single man of large fortune, four or five thousand a year What a fine thing for our girls!"

"How so? how can it affect them?"

"My dear Mr Bennet," replied his wife, "how can you be so tire some! You must know that I am thinking of his marrying one of them "

"Is that his design in settling here?"

"Design! nonsense, how can you talk so! But it is very likely that he *may* fall in love with one of them, and therefore you must visit him as soon as he comes "

"I see no occasion for that You and the girls may go, or you may send them by themselves, which perhaps will be still better, for as you are as handsome as any of them, Mr Bingley might like you the best of the party "

"My dear, you flatter me I certainly *have* had my share of beauty, but I do not pretend to be anything extraordinary now When a woman has five grown up daughters, she ought to give over thinking of her own beauty "

"In such cases, a woman has not often much beauty to think of "

"But my dear, you must indeed go and see Mr Bingley when he comes into the neighborhood "

"It is more than I engage for, I assure you "

"But consider your daughters Only think what an establishment it would be for one of them Sir William and Lady Lucas are determined to go, merely on that account, for in general, you know they visit no new-comers Indeed you must go, for it will be impossible for us to visit him if you do not "

"You are over scrupulous surely I dare say Mr Bingley will be very glad to see you, and I will send a few lines by you to assure him of my hearty consent to his marrying whichever he chooses of the girls though I must throw in a good word for my little Lizzy "

"I desire you will do no such thing Lizzy is not a bit better than the others, and I am sure she is not half so handsome as Jane, nor

half so good humored as Lydia But you are always giving *her* the preference'

'They have none of them so much to recommend them," replied he, "they are all silly and ignorant, like other girls, but Lizzy has something more of quickness than her sisters"

Mr Bennet how can you abuse your own children in such a way! You take delight in vexing me You have no compassion on my poor nerves!'

'You mistake me, my dear I have a high respect for your nerves They are my old friends I have heard you mention them with consideration these twenty years at least'

Ah! you do not know what I suffer"

'But I hope you will get over it, and live to see many young men of four and a-year come into the neighborhood'

"It will be no use to us, if twenty such should come, since you will not visit them'

Depend upon it, my dear, that when there are twenty, I will visit them all"

Mr Bennet was so odd a mixture of quick parts, sarcastic humor, reserve, and caprice, that the experience of three and twenty years had been insufficient to make his wife understand his character *Her* mind was less difficult to develop She was a woman of mean understanding, little information and uncertain temper When she was discontented she fancied herself nervous The business of her life was to get her daughters married, its solace was visiting and news

—JANE AUSTEN

## CHAPTER 13

### Dramatics

While, in a formal sense, dramatics is thought of as the acting in and producing of plays, there is a great deal of informal activity that may also be used beneficially for dramatic purposes in most classrooms from the pre school through the college. Dramatics may begin in the home or in the nursery school. Harriet Johnson explained the beginning of the dramatic instinct when she wrote

The small child lives in a self centered world the circumference of which is small even if in it is included all of the environment that affects him directly or indirectly. The child himself however sets narrower boundaries in terms of his own intimate share in that world's current events. The things that have happened to him and have happened repeatedly are his deepest concern and as we watch we can trace the lines which have engaged his interest and his emotion. He will usually dramatize the experiences which lie nearest to him sometimes with startling fidelity, sometimes with an elaboration suggesting that they are inspired either by fantasy or by unconscious desire.<sup>1</sup>

This use of his immediate environment continues, but, as he grows older, the child's point of view widens and an increasing number of facts are related and interrelated, organized games call forth more of these dramatic impulses and the teacher, if he is wise, will take advantage of the *desire to pretend* which has supplanted to some extent the *desire to be*. In this type of

<sup>1</sup> Hartman, Gertrude and Shumaker, Ann (Editors) *Creative Expression*  
Dramatic Play in the Nursery School by Harriet M. Johnson. New York  
John Day, 1932



dramatics, which emerges from practically any type of well organized play, costumes are not important and scenery is not engrossing but children are broadening their knowledge, they are finding joy in group activity, they are developing confidence through contribution to the group's work, in short, they are growing up.<sup>2</sup>

This newer concept of dramatics means that instead of being a more or less formal activity of learning lines and thinking in terms of costumes and sets dramatics may be an important instrument in group planning and purposeful propulsive activity. It is the task of the teacher to recognize this type of dramatic enterprise and to utilize it fully as a means of encouraging good speech and rewarding effort and individual contributions to the group plan. Frequently, for example, in the lower grades, children want to write their own lines, sometimes these lines change so materially during rehearsals that even the teacher is surprised at the final results. Such dramatizing should serve as a motivation for students whose speech is poor or whose voices are inadequate. They may develop a real desire to communicate the lines because they themselves wrote the dramatization. There is usually a greater feeling of achievement and pride associated with such creative endeavor than in the memorizing of lines written by someone else.

**Use in dramatics of the great literature of the world.** In addition to the dramatization of materials growing out of organized play, children may effectively dramatize historical and literary incidents from the great literature of the world. Classic lyrics, fables and folk tales, selected poems, fairy stories, many stories from the Old Testament, Greek myths, the *Odyssey* of Homer, *Robin Hood*, the *Arabian Nights*, the *Eddas*, and stories from Celtic folklore may all be utilized for dramatic purposes. The dramatization of such material frequently leads to a greater affection for it and to more intensive work than mere reading. Discussion of what material may be used dra-

<sup>2</sup> Cf. Hartman, Gertrude and Sumaker, Ann (Editors) *Creative Expression Growing Up and Dramatics*. 1) Caroline Pratt. New York: John Day, 1932.

matically and what will be rejected aids in group thinking and planning. The teacher should observe carefully those who make no contribution in order to ascertain what their abilities are and how they can best be stimulated to take part in group discussion. Whenever possible, their ideas should be incorporated and their efforts rewarded. Such dramatization requires creative expression, sincerity, and sometimes indefatigable energy on the part of all members of the group. The objective is to let emotionalized attitudes function in a worth-while situation, theatrical results are comparatively insignificant. Hence the classroom teacher is preferable to a professional coach for this type of dramatization,<sup>3</sup> which provides innumerable situations in which good speech may be motivated.

**Dramatic development** When children reach the junior or senior high school, they are likely to be more critical of their own writings, less satisfied with the crudity of classroom performances, and more interested in audiences outside their own groups. Under proper guidance they begin to have appreciation for the dramas of great writers.

The objective of these more mature plays should be the same as that of the organized plays in the early grades, namely utilization of the dramatic impulse to enrich life. The teacher who is successful in diagnosing his students will recognize the personality problems and complexes that are present in his group. He will realize the pleasure that comes to a student with a definite psychological limitation when he can portray a character who to him has no limitations. He will try to use the handicapped or those suffering from inferiority complexes in such a manner that they will obtain actual therapeutic value from the joyous release that comes with impersonation.

**Selection of a play** One of the first problems that faces the group eager to produce a play is that of selection. The teacher, without being dogmatic, must guide students in their

<sup>3</sup> Hartman, Gertrude and Shumaker, Ann (Editors) *Create Expression Dramatics—A Mode of Study* by John Merrill. New York: John Day, 1932.

choice. He must have in mind those students who will derive most benefit from leading parts, those who are most in need of the spontaneity of dramatic endeavor, and he must also keep in mind the effect on the community of a school play. For example, a play that is of a propaganda nature may be stimulating and thought-conducive in some communities. The same play produced by a high school dramatic society may enrage parents and other taxpayers and defeat much of the desirable work that can be done in dramatics at the high school level. The same may be said of a cheap or trashy performance. These precautions in selection do not mean that any type of play that is brought up for discussion should not be openly discussed but rather that it is the task of the teacher to be prepared to make further suggestions to encourage groups in a wise choice of plays for public performance.

**Play production and the classroom teacher.** If responsibility for a school play could be centered in a speech teacher, the problem of play producing might be less complicated. Since the speech teacher is still a luxury in many communities the task of play production is likely to fall upon the English teacher or the physical education director, or in short upon anyone who is willing to bear the responsibility.

Because the assignment of a dramatic group may be more or less haphazard, it is well for the general teacher to know a few principles that will aid him in seeking the cooperation of other members of the school.

While the choice of a play usually rests with the director of the group or is an outcome of group discussion, it is well for the director to consult colleagues who may be called upon for help before coming to a conclusion as to the adequacy of the choice of a play. If for example, the industrial arts teacher is going to be called on to help with the scenery, he should be consulted before rehearsals are well under way, if any such device as a revolving stage is needed. If the music teacher is going to be expected to use a large amount of time in training choruses his advice should be asked and a schedule

of the work he is to do should be clearly indicated to him so that he will not feel he is being imposed on by having to prepare unexpectedly several choruses and soloists. If the director of home economics is to be asked to cooperate in the making of costumes, costuming and its costs should be discussed before too much time has been spent by the group in memorizing lines.

The next problem facing every director is one which is present in the commercial theater as well as in amateur groups, namely *What Price Technique?* Frequently beautiful costumes and elaborate settings are devised with too little attention given to performance, without sufficient correction of faulty posture, abrupt mannerisms, poor diction, lack of volume in voice, and marked regional dialects in plays requiring standard English. Technical matters in stagecraft are important, but they should never be permitted to obscure the actor. Brilliant lighting effects will not aid the audience in understanding unintelligible speech. A study of stagecraft indicates that originally the plays of the master dramatist Shakespeare were produced with the humblest of sets.

The problem of the school director, then, is to integrate performance and production. Such integration may be at the expense of the school, that is, a simpler play requiring less in the way of settings and costumes and artificial devices may have to be substituted for an elaborate one, but, at all costs, the audience should be given the mood of the play, a vital interpretation of the author's lines, nuances in meanings, and a general feeling of satisfaction. The cast, on the other hand, should have the joy that results from sharing an experience that is worth-while, and the pleasure of having made others feel because of their dramatic ability.

**Speech and dramatics.** Perhaps in no field is there such great possibility for motivating good speech habits as in dramatics. Pronunciation, enunciation, intonation, judicious use of weak forms, breath control may all be motivated through this activity. It is impossible to say dogmatically that plays

with dialect should be barred from the high school, but the subject of dialect should be carefully considered in the selection of the school play. There is not much benefit, for example, to be derived from the experience of presenting a play containing vulgar New York City dialect in a metropolitan school with a large foreign population. There might, on the other hand, be strong motivation for acquiring an interest in acceptable speech if students could be made sufficiently interested in impersonating a dramatic character who would normally use an acceptable speech pattern. In this connection phonetics is, of course, an invaluable aid for those who wish to acquire a type of speech that is inconspicuous as well as for those who wish to study any kind of dialect.

**Organization of production staff.** Because the production of a play is a complex matter, requiring cooperation from a whole group as well as from various departments throughout the school, it is well to establish an organized plan as soon as possible after the selection of the play. The members of a production staff may be classified as follows:

1. A director, who is responsible for the final production of the play. All authority is vested in him concerning the rehearsals and the performance.

2. Assistant directors, whose duties are dictated by the director. The number of assistants is determined, naturally, by the elaborateness of the production.

3. A business manager, who is responsible for advertising, programs, tickets, and all funds.

4. A stage manager, who is responsible for the mechanical aspects of the production. He is in charge of the stage crew which ordinarily includes carpenters, electricians, scene shifters and curtain men.

5. A property man, who is responsible for the properties used in furnishing the stage. He is also responsible for the return of all material and all stage properties to their proper places.

6. A wardrobe custodian who has charge of all costumes.

7 A script holder who is responsible for helping the actors if they forget their lines

This organization may be increased or decreased depending on the kind of production. A one act production with no change of scene would naturally have considerably fewer need than a three act play with several changes of scenery. A detailed plan of procedure is helpful not only to insure efficiency in the production but also to assure tasks for those who have no desire to act or for whom suitable parts cannot be found.

**Committee organization** In order to include more students in the plans for the production it is sometime well to have a committee organization to take care of all details. Such committees might include a try out committee to aid in the selection of the cast a rehearsal committee to assume responsibility for notifying players of rehearsals or changes of rehearsals as well as for notifying other committees concerned with lighting costumes and so forth costume and stage committees to submit plans for costumes and scenery a property committee to work closely with the costume and stage committees and to assume responsibility for borrowed or rented costumes and properties a wardrobe committee a make up committee a publicity committee to take care of advertising and any other committee groups that seem desirable.

**Selection of cast** In order to avoid arbitrary selection of the cast by the director it is usually wiser to vest authority in a committee of three or five members including the director.

Such a committee may select members by a variety of methods. Some prefer to have a sight reading of the script others a memorized version still others pantomime. In electing a cast the committee should keep in mind the general types in the play so that the cast will not be over balanced by too many tall girls and short boys or characters that in no way resemble physically the persons they are impersonating.

Many educators believe that there should be a double cast allowed to alternate on public performances. While this pro

cedure is a desirable one in that it utilizes twice as many students as the single cast, it means twice as much work for the director. It is well therefore, to appoint an assistant director for the second cast.

**Altering the text.** Before rehearsals begin, the director should make all necessary changes in the text. Plays that are too long should be cut, objectionable scenes should be removed. Occasionally, changes have to be made in the succession of scenes. Such alterations should be made in advance, so that no time is wasted in memorizing cues or rehearsing.

**Rehearsals.** Prior to rehearsals there should be group study of characters and situations inherent in the play as well as the relationships of the various characters to the plot. In the case of high-school students, such study and interpretation usually require several days.

During the first one or two rehearsals, it is advisable to devote time to the reading of the play without any attempt at action. Special attention should be given to the correct interpretation of the line so that students establish no bad habits of reading. Each member of the cast should be provided with the lines he is to read and his cues. The first act should be read with great care.

During the second or third rehearsal the action of the first act may be blocked out. Thereafter, attention may be focused on memorization of line. Many amateurs make the mistake of memorizing immediately, sometimes before they are clear on the exact interpretation. Once they have memorized the words, it is difficult for them to change the interpretation. For the fourth rehearsal students should be expected to know all the lines of the first act and to have an adequate idea of all action patterns. A similar process should be followed for the other acts followed by intensive rehearsal of especially difficult scenes of mob scenes, and of mechanical aspects, such as lighting prop and sets. In addition to these formal rehearsals there will need to be, of course, private conferences and

rehearsals with individuals or small groups of the cast in order to assure proper coordination

**Dress rehearsal** At least two days before the final performance is scheduled a dress rehearsal should be held with the sets, all properties and furnishings as they are to be for the final performance. No detail should be unchecked. If there is any major fault in the performance of the dress rehearsal it may be well to have a line and cue rehearsal between it and the final performance.

**The prompt book** The prompt book is a necessity to the director. It should contain everything that is done or said in the entire production. Some directors prefer two prompt books in which there are diagrams of the sets and lighting plans as well as lines. The prompt book should be kept at hand during rehearsals so that all changes decided upon may be entered. Needless to say, the prompter needs to be trained as carefully as any of the cast if he is to be relied upon to prompt efficiently. It is sometimes wise to have two or more prompters available for difficult scenes.

**Costumes** The costuming of plays obviously depends on the type of play to be produced. Some plays demand costumes that are of historical or period significance others are contemporary. The most practical arrangement then in selecting the play is to think in terms of the cost of renting costumes, the possibility of making them and the ways of using those already available. The dramatic organization should attempt to build up a wardrobe from the donations of members and friends. Great care should be taken of all costumes and members should realize that they are wearing borrowed clothes that may be needed again for dramatic productions.

Clashes of colors should be avoided not only in costumes but also in settings and furnishings. In order to insure harmony it is well to have the permanent settings and furnishings neutral in tone.



For detailed study of allied problems, students are directed to the bibliography at the end of this chapter

### PROBLEMS

1. Observe several classes of young children in pre-school or primary groups. Discuss the elements in their play that seem to you to be dramatic.
2. If possible observe several rehearsals of a school play. What are the most serious difficulties that beset the cast?
3. Select five plays that you think would be appropriate for production at one of the following levels: (a) elementary school, (b) junior high school, (c) senior high school, (d) normal school, and (e) college. Discuss problems of casting and producing in each case.
4. Select a literary or historical incident that you think might be dramatized from one of the following: (a) fairy stories, (b) the *Odyssey* of Homer, (c) *Robin Hood*, (d) the *Old Testament*, (e) Greek mythology, and (f) Celtic folklore. Justify your selection in the light of the particular school grade for which you wish to adapt the material.
5. Outline your procedure for dramatizing the incident you selected in 4.
6. Describe how you would organize a group wishing to present any play you may select from pages 319-322.
7. If you are a teacher, to what extent do you use dramatics to improve speech?

### BIBLIOGRAPHY

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- Stratton, Clarence, *Producing in Little Theatres* New York Henry Holt & Co., 1921

- 11 characters 1 exterior scene Fantastic costumes (Royalty, \$5 00)  
New York Samuel French
- Wilde Percival *The Enchanted Christmas Tree* A play in one act, 22 children 1 interior scene Fantastic costumes (Royalty, \$10 00) New York Samuel French
- Wright Harriet S. *New Plays from Old Tales* New York The Macmillan Co 1921

### PLAYS FOR JUNIOR HIGH SCHOOLS

- Brown Alice *Joint Owners in Spain* A comedy in one act, 4 women, 1 interior setting Modern costumes (Royalty, \$5 00) Boston W H Baker Co 1925
- Burke Charles *Pip Ian Binkle* A drama in 2 acts, 3 women 11 men, 1 child, 1 interior 2 exteriors Early American costumes (No royalty) New York Samuel French
- Carter Jean and Ogden Jess *The Play Book* New York Harcourt, Brace & Co Inc 1937
- Church Virginia *What Men Live By* A drama in two episodes, 3 women, 7 men 2 children 1 interior Russian or modern costumes (Royalty, \$10 00) Boston W H Baker Co
- Clements Colin Campbell (Adapter), *Gammer Gurton's Needle* A comedy in 3 acts 4 women 6 men 1 exterior Old English costumes (No royalty) New York Samuel French
- Coppée François *The Violin Maker of Cremona* A play in 2 scenes, 1 woman 3 men extras 1 interior Italian costumes of the peasant and middle class (No royalty) New York Samuel French
- Crafton Allen *Play Directing* New York Prentice-Hall Inc 1938
- De Forest Marian *Little Women* A comedy in 4 acts 7 women 5 men, 1 interior 1 exterior Civil War costumes (Royalty, \$25 00) New York Samuel French
- Dix Beulah Marie and Sutherland Evelyn G. *The Road to Yesterday* A fantasy in 4 acts 6 women 8 men, 3 interiors Modern and Elizabethan costumes (Royalty \$25 00) New York Samuel French
- Dunsany Lord, *The Foul Kettle* A comedy in one act 1 woman 1 man 1 interior Eighteenth-century costumes (Royalty, \$10 00) New York Samuel French
- Farrar, John *Nerves* A tragedy in one act, 9 men, 1 interior Army uniforms (Royalty \$10 00) New York Samuel French
- Ferguson J A *Campbell of Kilmhor* A drama in one act, 2 women, 4 men extras, 1 interior Elizabethan costumes (Royalty, \$5 00) New York Samuel French
- Gale Zona *The Neighbors* A comedy in one act, 6 women, 2 men, 1 interior Modern costumes (Royalty, \$10 00 \$5 00) New York Samuel French
- Gates Eleanor *The Poor Little Rich Girl* A play in 3 acts, 10 women 9 men 2 interiors 4 exteriors Fanciful costumes (Royalty, \$25 00) New York Samuel French

- Gregory, Lady Augusta, *Hyacinth Hailey* A comedy in one act, 2 women 3 men, 1 exterior Irish costumes (Royalty, \$5 00) New York Samuel French
- , *Spreading the News* A comedy in one act, 3 women, 7 men, 1 exterior Irish costumes (Royalty, \$5 00) New York Samuel French
- , *The Traveling Man* An allegorical play in one act, 1 woman, 1 man, 1 boy, 1 interior Irish costumes (Royalty, \$5 00) New York Samuel French
- , *The Workhouse Ward* A farce-comedy in one act, 1 woman, 2 men, 1 interior Irish costumes (Royalty, \$5 00) New York Samuel French
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- Kester, Katherine *Problem Projects in Acting* New York Samuel French, 1937
- McFadden Elizabeth, *The Boy Who Discovered Easter* A play in 2 acts, 2 women 2 men, 1 interior Modern costumes (Royalty \$10 00, \$5 00) New York Samuel French
- MacKaye, Percy, *George Washington at the Delaware* A play in one act, 1 girl, 6 men, 1 boy, 1 exterior Colonial costumes (Royalty, \$5 00) New York Samuel French
- , 'Gettysburg' *Yankee Fantasies* A play in one act, 1 woman 1 man, 1 interior Modern rural costumes (Royalty, \$5 00) New York Samuel French
- , *Kinfolk of Robin Hood* A play in 4 acts, 7 women 23 men, 1 interior, 2 exteriors Old English costumes (Royalty, \$10 00) New York Samuel French
- McKinnel, Norman, *The Bishop's Candlesticks* A play in one act, 2 women 3 men, 1 interior Late eighteenth century French costumes (Royalty \$5 00) New York Samuel French
- McPharlin, Paul, *Animal Marionettes* Birmingham Mich Puppetry Im print, 1937
- Milne, A A, *Make-Believe* A fantasy in 3 acts 30 characters, various simple interiors and exteriors Fancy costumes (Royalty, \$50 00) New York Samuel French
- Palmer, Josephine and Throp Annie *The Lighting of the Christmas Tree* (Adapted from Selma Lagerlof) A play in one act 2 women, 5 men 1 interior Swedish peasant costumes (Royalty, \$5 00) New York Samuel French
- Rogers John William, "Ring Leader" *Seven to Seventeen* A play in one act, 6 men, 1 interior Modern costumes (Royalty, \$10 00, \$5 00) New York Samuel French
- Sanford A P (Editor), *Plays for Autumn and Winter Holidays* New York Dodd, Mead & Co, 1938
- Shakespeare, William, *Julius Caesar* A tragedy in 5 acts 2 women, 32 men, various scenes Classic costumes (No royalty)
- Tarkington, Booth *Bumbo, the Pirate* A comedy in one act 1 woman,

- 4 men 1 interior Eighteenth century costumes (Royalty \$10 00)  
New York Samuel French
- Vosburg Maude B. *The Home Makers* An historical play in 3 acts  
6 women 10 men 2 interiors Puritan costumes (No royalty) New  
York Samuel French
- Webster Jean *Daddy Long Legs* A play in 4 acts 7 women 6 men  
children 4 interiors Modern costumes (Royalty \$25 00) New York  
Samuel French
- Wilde Percival *Kings of Noon* A play in 5 scenes lasting an hour  
and a half 18 characters 1 exterior Fantastic costumes (Royalty,  
\$10 00) New York Samuel French

## PLAYS FOR HIGH SCHOOLS

- Barrie J. M. *A Kiss for Cinderella* A whimsical comedy in 3 acts 5 women  
7 men 3 children and extras 2 interiors 1 exterior Fantastic and  
modern costumes (Royalty \$40 00) New York Samuel French
- Barry Philip *You and I* A comedy in 3 acts 3 women 4 men 2 interiors  
Modern costumes (Royalty \$50 00) New York Samuel French
- Booth John Hunter *Rolling Home* Drama in 3 acts 4 women 10 men  
1 interior Modern costumes (Royalty \$25 00) New York Samuel  
French
- Burnett Frances H. and Gillette William *Emeralda* A comedy in  
4 acts 5 women 6 men 3 interiors Modern costumes (Royalty  
\$10 00) New York Samuel French
- Cohan George M. *Seven Keys to Baldpate* A melodrama in 3 acts 4 women  
9 men 1 interior Modern costumes (Royalty \$50 00) New York  
Samuel French
- Connelly Marc and Kaufman George S. *To the Ladies'* A comedy in  
3 acts 3 women 11 men extras 3 interiors Modern costumes (Roy-  
alty \$25 00) New York Samuel French
- Down Olphant *The Maker of Dreams* A poetic comedy in one act  
1 woman 2 men 1 interior Pierrot-Pierette costumes and one mod-  
ern or period costume for a man (Royalty \$8 00) New York Samuel  
French
- Dunsany Lord *The Golden Doom* A satire in one act 2 children 12 men  
extras 1 exterior Fantastic or symbolic costumes (Royalty \$10 00)  
New York Samuel French
- Fitel Clyde *Beau Brummell* An historical character play in 4 acts  
7 women 12 men extras 5 interiors 1 exterior Eighteenth-century  
English costumes (Royalty \$25 00) New York Samuel French
- Flavin Martin *Broken Dishes* A comedy in 3 acts 4 women 6 men  
1 interior The time is the present and costumes are modern (Produc-  
tion restricted) New York Samuel French
- Ghispell Susan *Trifles* A tragedy in one act 2 women 3 men 1 inter or  
Modern costumes (Royalty \$10 00) Boston W. H. Baker Co.
- Goodrich Arthur *So This Is London* A comedy in 3 acts 4 women 7 men

- 3 interiors Modern costumes (Royalty \$50 00 ) New York Samuel French
- Green Paul *The Last of the Lowries' The Lord's Will* A folk tragedy in one act 3 women 1 man 1 interior Modern rural costumes (Royalty \$50 00 ) New York Samuel French
- Hevward Dorothy *Nancy Ann* A comedy in 3 acts 9 women 7 men 2 interiors Modern costumes (Royalty \$25 00 ) New York Samuel French
- Howard Sidney *The Late Christopher Bean* Comedy in 3 acts 4 women 5 men 1 interior Modern costumes (Royalty, \$35 00 ) New York Samuel French
- Jackson Frederick *The Bishop Misbehaves* Farce-comedy in 3 acts 3 women 3 men 2 interiors Modern costumes (Royalty, \$25 00 ) New York Samuel French
- Jacobs W W and Parker Louis N *The Monkey's Paw* A mystery play in 3 scenes 1 woman 4 men 1 interior Modern costumes (Royalty \$10 00 ) New York Samuel French
- Kelly George *The Flattering Word* A satire in one act 3 women 2 men 1 interior Modern costumes (Royalty, \$10 00 ) New York Samuel French
- Kummer, Clare *Rollo's Wild Oat* A comedy in 3 acts 5 women 7 men 4 interiors Modern and Shakespearean costumes (Royalty, \$25 00 ) New York Samuel French
- Machaye Percy *The Evergreen Tree* A masque in several scenes There are many characters the numbers appearing may be reduced if director desires Costumes are medieval and fantastic (Royalty on application ) New York Samuel French
- Machaye Mrs Steels *Pride and Prejudice* Comedy in 4 acts 10 women 10 men 3 interiors 1 exterior Costumes c 1800 (Royalty \$25 00 ) New York Samuel French
- Manners J Hartley *Peg o' My Heart* A comedy in 3 acts 4 women 5 men 2 interiors Modern costumes (Royalty \$25 00 ) New York Samuel French
- Martin Allan L *Smilin' Through* A comedy in 3 acts 5 women 5 men extras 2 exteriors Costumes modern and 1870 (Production restricted ) New York Samuel French
- McCarthy Justin *If I Were King* An historical romance in 4 acts 7 women 8 men extras several settings whch may be simplified Medieval costumes (Royalty \$75 00 ) New York Samuel French
- McFadden Elizabeth *Why the Chimes Rang* A Christmas play in one act 2 women 3 men 1 interior Symbolical and picturesque French peasant costumes (Royalty \$10 00 \$5 00 ) New York Samuel French
- Milne A A *The Man in the Bowler Hat* A comedy in one act 2 women 4 men 1 interior Modern costumes (Royalty \$10 00 ) New York Samuel French
- *The Romantic Age* A comedy in 3 acts 4 women 5 men 1 in



- terior 1 exterior Modern costumes and one fancy dress costume (Royalty \$50 00) New York Samuel French
- Molière Jean Baptiste (translated by Barrett H Clark) *The Doctor in Spite of Himself* A farce in 3 short acts 3 women 6 men 1 exterior 1 interior Seventeenth-century French costumes (No royalty) New York Samuel French
- (translated by Barrett H Clark) *The Imaginary Invalid* A comedy in 3 acts 4 women 8 men 1 interior Seventeenth-century French costumes (No royalty) New York Samuel French
- Nicholson Kenyon and Penlray G Edward *The Organ* A folk play in one act 4 women 9 men 1 modern interior Modern costumes (Royalty \$50 00) New York Samuel French
- Norris Kathleen and Totleorh Dan *The Kelly Kid* A comedy in one act 4 women 3 men 1 interior Modern costumes (Royalty \$10 00) Boston W H Baker Co
- Ravall John *David Copperfield* Romantic play in 3 acts 9 women 10 men 1 simple interior Costumes early Victorian (Royalty \$10 00) New York Samuel French
- Rostan Edmond (translated by Barrett H Clark) *The Pomancers* Comedy in 3 acts 1 woman 5 men 1 interior French period costumes (No royalty) New York Samuel French
- Rouvierol Aurant *Growing Pains* Comedy in 3 acts 10 women 8 men and extras 1 interior Modern costumes (Royalty \$25 00) New York Samuel French
- Shakespeare William *As You Like It* A romantic comedy in 5 acts 4 women 16 men various scenes Elizabethan costumes (No royalty)
- *The Comedy of Errors* A farce in 5 acts 4 women 13 men various scenes Classical or Elizabethan costumes (No royalty)
- *Twelfth Night* A comedy in 5 acts 3 women 10 men several exteriors and interiors Elizabethan costumes (No royalty)
- Spence Wall *The House of the Seven Gables* Drama in prologue and 3 acts 11 women 11 men and extras 1 interior Costumes early nineteenth century (Royalty \$10 00) New York Samuel French
- Tarkington Booth *Clarence* A comedy in 4 acts 5 women 3 men, 1 interior Modern costumes (Royalty \$25 00) New York Samuel French
- *Seventeen* A comedy in 4 acts 6 women 8 men 1 exterior 2 interiors Modern costumes (Royalty \$25 00) New York Samuel French
- *The Trysting Place* A comedy in one act 3 women 4 men 1 interior Modern costumes (Royalty \$10 00) New York Samuel French
- Tcheklov Anton *The Boor* A comedy in one act 1 woman 2 men 1 interior Russian costumes (No royalty) New York Samuel French
- Wille Percival *Confessional* A serious play in one act 3 women 3 men 1 interior Modern costumes (Royalty \$10 00) New York Samuel French

Yeats, William Butler, *The Land of Heart's Desire* A poetic play in one act, 3 women 3 men, 1 interior Modern Irish costumes (Royalty \$5 00) New York Samuel French

# PLAYS FOR COLLEGES

Ade, George, *The College Widow* Comedy in 4 acts, 10 women, 15 men, 3 exteriors 1 interior Modern costumes (Royalty, \$25 00) New York Samuel French

Augier, Émile, and de Musset, Alfred, *The Green Coat* One act, 1 woman, 3 men, one simple interior set Period costumes (No royalty) New York Samuel French

Barrie, James M., *The Admirable Crichton* A comedy in 4 acts, 7 women, 7 men, 4 settings Modern costumes (Production restricted) New York Samuel French

——, "The Old Lady Shows Her Medals" *Echoes of the War* A comedy in 3 scenes, 4 women, 2 men, 1 interior Modern costumes (Royalty, \$25 00) New York Samuel French

——, *What Every Woman Knows* A comedy in 4 acts, 4 women, 6 men, 4 settings Modern costumes (Royalty on application) New York Samuel French

Barry, Philip, and Rice, Limer, *Cock Robin* A mystery comedy in 3 acts, 4 women, 8 men, 2 interiors Modern costumes (Royalty, \$50 00) New York Samuel French

Beaumont, Francis and Fletcher, John, *The Knight of the Burning Pestle* A comedy in 5 acts, several scenes in the Elizabethan sense Sixteenth-century Elizabethan costumes (No royalty) New York D C Heath & Co

Bennett Arnold, and Knoblock, Edward, *Milestones* A comedy in 3 acts, 5 women, 10 men, 1 interior Costumes of 1860, 1885, and 1912 (Royalty, \$25 00) Boston W H Baker Co

Bolton, Guy, *Polly Preferred* A comedy in 3 acts, 3 women, 8 men, 3 interiors Modern costumes (Royalty, \$25 00) New York Samuel French

——, and Middleton, George, *Polly with a Past* A comedy in 3 acts, 5 women, 7 men, 2 interiors Modern costumes (Royalty, \$25 00) New York Samuel French

Campbell, Kane, *The Enchanted April* A comedy in 3 acts, 5 women 5 men, 2 interiors Modern costumes (Royalty \$25 00) New York Samuel French

Capek, Karel, *R U R* A play in 3 acts, 4 women, 13 men, 3 interior scenes Modern costumes (Royalty on application) New York Samuel French

Coward, Noel, *Hay Fever* A comedy in 3 acts, 5 women 4 men, 1 interior Modern costumes (Royalty, \$50 00) New York Samuel French

Craven, Frank, *The First Year* A "comic" tragedy in 3 acts, 4 women 5 men, 2 interiors Modern costumes (Royalty, \$25 00) New York Samuel French

- Cu lung Tom *The Devil in the Cheese* A fantasy in 3 acts 2 women 7 men interiors and exteriors which may be much simplified Costumes modern and fantastic (Royalty \$50.00) New York Samuel French
- Duany Lord *The Cods of the Mountain* A poetic drama in 3 short acts 10 or more characters 1 exterior 1 interior Fantastic costumes (Royalty \$10.00) New York Samuel French
- Feerjman (anonymous) An old English morality play 6 women 11 men 1 symbolic setting Sixteenth century costumes (No royalty) New York Samuel French
- Fiel Rael el Bargains in Cathay *The Cross-Stitch Heart* A comedy in one act 3 women 4 men 1 interior Modern costumes (Royalty \$10.00 with or \$5.00 without a luncheon) New York Samuel French
- Flavin Martin *Children of the Moon* A tragedy in 3 acts, 3 women 3 men 1 interior Modern costumes (Royalty, \$25.00) New York Samuel French
- France Anatole *The Man Who Married a Dumb Wife* A satire in 2 acts 3 women 5 men 1 interior Medieval French costumes (Royalty, \$25.00) New York Samuel French
- Gale Zora *Miss Lulu Bett* A serious drama in 3 acts 5 women 4 men 1 exterior, 2 interiors Modern costumes (Royalty on application) New York Appleton Century Crofts Inc
- Gilbert W S *Sweethearts* A comedy in 2 acts 2 women 2 men 1 exterior Modern costumes or nineteenth-century costumes (No royalty) New York Samuel French
- Golloni Carlo *The Fan* A comedy in 3 acts 4 women 10 men 1 exterior Eighteenth-century Italian costumes (No royalty) New York Samuel French
- Guthrie Oliver *She Swoops to Conquer* A comedy of manners in 5 acts 1 woman 15 men 3 interiors 1 exterior Eighteenth-century English costumes (No royalty) New York Samuel French
- Hervieu Paul *Modesty* A comedy in one act 1 woman 2 men 1 interior Modern costumes (No royalty) New York Samuel French
- Herman Laurence *The Chinese Lantern* A comedy in 3 acts 2 women 12 men 1 Oriental interior Chinese costumes (Royalty \$25.00) New York Samuel French
- Kaufman George and Connolly Marc *Dilex* A comedy in 3 acts 3 women 8 men 1 interior Modern costumes (Royalty \$25.00) New York Samuel French
- Kelly George *The Star-Off* A comedy in 3 acts 3 women 6 men 1 interior Modern costumes (Royalty on application) New York Samuel French
- Kennedy Charles Mann *The Servant in the House* A modern morality in 3 acts 2 women 5 men 1 interior Modern costumes (Royalty, \$50.00) New York Samuel French
- Marques Don *The Old Soul* A character comedy in 3 acts 4 women 5 men 3 interiors Modern costumes (Royalty \$25.00) New York Samuel French

- Medcraft, Russell *The First Dress Suit* A comedy in one act, 2 women 2 men, 1 interior Modern costumes (Royalty, \$10 00) New York Samuel French
- Middleton, George, and Thomas, A. E., *The Big Pond* A comedy in 3 acts, 5 women 4 men, 2 interiors Modern costumes (Royalty on application) New York Samuel French
- Milne, A. A., *The Artist* A duologue in one act, 1 woman 1 man, 1 interior Modern costumes (Royalty, \$10 00) New York Samuel French
- , *The Dover Road* A comedy in 3 acts, 4 women 6 men, 1 interior Modern costumes (Royalty, \$50 00) New York Samuel French
- , *The Perfect Alibi* A detective story in 3 acts, 3 women, 8 men, 1 modern interior Modern costumes (Royalty on application) New York Samuel French
- Mohere, Jean Baptiste (translated by Barrett H. Clark), *The Affected Young Ladies* A farce in one act, 3 women, 6 men, 1 interior Seventeenth-century French costumes (No royalty) New York Samuel French
- Moody, William Vaughan, *The Great Dupe* A comedy in 3 acts, 3 women, 11 men, 3 settings Early twentieth century costumes (Royalty on application) New York Samuel French
- Pincro, Sir Arthur Wing, *Playgoers* A comedy in one act, 6 women, 2 men, 1 interior Modern costumes (Royalty, \$5 00) New York Samuel French
- Robinson, Lennox, *The Whiteheaded Boy* A comedy in 3 acts, 7 women, 5 men, 1 interior Modern Irish costumes (Royalty, \$50 00) New York Samuel French
- Seiler, Conrad, "Crime" *Suicide* An amusing comedy in one act, 2 men, 1 exterior Modern costumes (Royalty, \$5 00) New York Samuel French
- Shakespeare, William, *The Merchant of Venice* A comedy in 5 acts, 3 women, 16 men, several exteriors and interiors Elizabethan costumes (No royalty)
- Shaw, George Bernard *Androcles and the Lion* A comedy in 2 acts, 3 women and extras, 7 men and extras, several scenes Roman classical costumes (Royalty on application) New York Samuel French
- , *Pygmalion* A comedy in 5 acts, 5 women, 5 men extras, 1 exterior, 2 interiors Modern costumes (Royalty on application) New York Samuel French
- Sheridan, R. B., *The Critic* A comedy in 2 acts, 5 women, 16 men, 1 set as possible Eighteenth century and Elizabethan costumes (No royalty) New York Samuel French
- , *The School for Scandal* A comedy of manners in 5 acts, 4 women 13 men, several settings Eighteenth century English costumes (No royalty) New York Samuel French
- Sierra, G. Martinez (translated by Helen and Harley Granville-Barker), *The Romantic Young Lady* A comedy in 3 acts, 6 women 5 men, 2 interiors Modern costumes (Royalty \$50 00) New York Samuel French

Schermann Hermann *The Far Away Princess* A comedy in one act  
7 women 2 men 1 exterior Modern costume (No royalty) New  
York Samuel French

Synges John *The Playboy of the Western World* A comedy in 3 acts 5  
women 8 men extras 1 interior Modern Irish costumes (Royalty  
\$2500) New York Samuel French

Tarkington Booth *The Intimate Strangers* A comedy in 3 acts 4 women  
1 man 2 interiors Modern costumes (Royalty \$2500) New York  
Samuel French

Tchekhov A. "The Cherry Orchard" *Ilja's* second series A comedy  
in 4 acts 5 women 10 men extras 2 interiors 1 exterior Russian cos-  
tumes New York Charles Scribner & Sons

Vine Sutton *Outward Bound* A play in 3 acts 3 women 6 men 1 interior  
Modern costumes (Royalty, \$5000) New York Samuel French

## CHAPTER 14

### Public Speaking

**Public speaking for teachers** Teachers perhaps more than any other professional person make use of public speaking. In the classroom, in various professional meetings and conventions, in community associations, and in parent teacher meetings they strive to convey ideas, to stimulate thought, and to sway or modify public opinion. Clearly the teacher's task is to improve his own techniques for public address, realizing that the most effective speakers become effective not by accident but by work. In this connection Elwood Murray says:

Their speech accomplishments are the results of a long and careful cultivation of the necessary graces and manners with the voice and body habits of keen analysis, straight thinking and creative thought, of wide knowledge and appreciation, and traits of sympathy, tact, poise and courage. These are only a few of the requirements underlying successful speaking.<sup>1</sup>

**Purpose in speaking** The first requisite to effective speaking is clarity as to the purpose of the speech. Just as the costume designer must know whether the clothes he is designing are to be used for sport, for formal occasions, or for business wear, so a speaker must think through carefully the specific purpose of his speech. Dr. Robert West discerningly points out that it is this purposive element that makes speaking become *public speaking*.<sup>2</sup>

Murray Elwood *The Speech Personal* (J. H. Lippincott Co. 1941) (Rev. Edition) p. 5.

<sup>2</sup> West Robert *Purpose in Speaking* New York: The Macmillan Co. 1937.

The following classification includes every purpose or objective, no matter what may be the type of speech or the topic

PURPOSE	RESULT
1 To explain	1 Information
2 To convince	2 Belief
3 To persuade	3 Action
4 To hold interest for its own sake	4 Entertainment
5 To inspire	5 Impressiveness

Not only must the purpose of every speech fall into one of these five classes, but also each speech must have only one main purpose. There may be subordinate purposes, but these should contribute to the main purpose, and never compete with it. Many speeches, moreover, that are planned to explain or to persuade contain an element of humor, but the humor must not be permitted to dominate. To convince or to inspire is often an effective means of persuasion to act.

**Information.** Clearness is the goal of all who seek to convey information purely as information, without bias or propaganda. In the business world as well as in the classroom most information is conveyed through expository speaking. Since exposition is not only the purpose in most speech making, but is also the means for achieving other purposes, it is important for the speaker to understand the essential requirements of an expository speech.

The most usual types of expository speeches are those whose form and purpose is to give instruction of one kind or another. Sometimes these instructions are given in a rather formal way, as in some teaching procedures, sometimes they constitute the most informal of directions in or out of the classroom.

Another common type of expository speech is the report. A report may vary from a brief account of the minutes of a meeting to the findings and recommendations of a committee that has investigated an involved project.

A third type of exposition commonly used is the lecture. This type is frequently used at club meetings, at all sorts of

business meetings, and, of course, in the classroom. No matter what its form, the purpose of the informative speech is always the same—to promote a clearer understanding of the subject it treats.

The most important factor in the informative speech is organization. Ideas should be limited to three or four main topics, so as not to confuse an audience. Relationships between ideas should be logical and transitions should be clear. A position near the beginning should be given to the topic easiest to grasp or to one which requires one to understand what follows. The material used in an expository speech should be as concrete as possible. It is difficult for an audience to sustain interest in abstract ideas. Where the topics are essentially abstract, concrete illustrations are very helpful.

Whenever it is feasible charts, diagrams, and graphs should be used. Points and figures that are difficult to grasp and relationships that are vague may be clarified by the use of visual aids.

**Belief.** Belief has to do with the acceptance of ideas or opinions. No action is required. The speaker presents the truth as he sees it, and endeavors to convince his audience. The purpose in debates and arguments on controversial questions is to produce *belief*.

**Action.** The prime purpose of *persuasive* speeches is to motivate or change human behavior. Because of its ambitious goal, persuasion must often employ other tools of public speaking to achieve its aim. The persuasive speech, for example, may be based upon information, it may contain some humor, it is sure to contain argument.

All selling and advertising are forms of persuasion. It is obvious, however, that a wide gulf separates the ordinary sales clerk, who waits on customers and wraps packages, from the so-called creative sales clerk. The latter creates within the mind of the prospective purchaser a desire to possess a specific object or service and a consequent decision to act on that desire by making the purchase. In like manner, it is neces-



sary for the creative persuasive speaker to study his audience carefully to ascertain insofar as possible their points of agreement with him as well as their hostilities.

One of the most important factors for the persuasive speaker to keep in mind is the place of emotion in influencing human behavior. If he wishes an audience to buy his product, vote for his party, give to a particular charity, take a definite stand on a subject, or provide funds for a new city hall he must strive to get them into a mood to act. He must realize that emotions rise rapidly, but die slowly. He may have to change the mood of his group completely if a previous speaker has produced an irritating or otherwise undesirable emotional tone. He must appreciate the fact that an emotion once aroused, may work against him or may become a tool to support his own proposal.

Although no classification of emotion has been generally accepted as satisfactory, an attempt has been made by Frederic Wickert to classify the emotional drives or impelling motives which are thought to influence people. Dr. Wickert examined the list of emotional drives devised by seventy-three psychologists. Relying on their combined judgment, he formulated a statement of nine basic desires or goal values (as he calls them) that are the emotional sources of motivation toward which the persuasive speaker should direct his appeal. The emotional drives to which people are most subject, according to the composite judgment of the psychologists, are desires for

1 *Freedom* for themselves—from restraints, routine duties, and external domination.

2 *Helpfulness*—working for the welfare of others. Through Red Cross membership, purchase of tuberculosis seals, and in all manner of other charitable enterprises we seek to serve.

3 *New experience*—finding the novelty and variety in life. Fads and fashions appear in quick succession as we quest eagerly for that variety which adds spice to living.

4 *Power and influence*—controlling other people. In the competi-

tive struggle of life we all seek to win such personal triumphs as we can

5 *Recognition*—social acceptance admiration fame To be treated with deference and respect is pleasant to be at least accepted socially is essential to balanced living

6 *Response*—enjoying friendship fellowship and intimate personal contacts The sharing of our inmost feelings in comradeship is at once the impelling force and the goal of much of our social activity

7 *Security and stability*—doing what is safe and conservative Despite the thrill of the new we tend to cling hardest to the safety of the old

8 *Submission*—following along with the crowd It is frequently a relief to escape from personal responsibility and effort by riding the band wagon of majority opinion

9 *Workmanship*—doing things well and making them right the first time There is a satisfaction in competency a thrill in achievement a deep seated desire to make one's life worth while<sup>2</sup>

Each individual's personality is a complex combination of these different and sometimes competing desires The dominant desires change from time to time and vary from subject to subject For example a young man who seeks new experiences may grow into a man who preaches the need for security and stability and a woman who seeks novelty and recognition in fashion may readily and unquestioningly accept the political opinions of her community In anticipating the reactions of his audience the speaker must know whether it is composed of people who have definitely fixed emotional attitudes toward his subject or whether it is comprised of many different people with different attitudes and different degrees of conviction

The speaker should make his audience feel that they can achieve at least some of these emotional satisfactions through acceptance of his proposal The teacher the lawyer the preacher, or the politician should plan in detail how to utilize some or all of these emotional drives in winning support for his ideas

<sup>2</sup> Wickert, Frederic A Test for Personal Goal Values *Journal of Social Psychology* 11 (May 1940) pp 259-274

The speaker who is attempting to persuade an audience must appeal to reason and judgment as well as to emotion. More than half a century ago William James pointed out that belief is composed of three factors:

- 1 The presence of an idea in the mind
- 2 Freedom of the mind from inhibiting ideas
- 3 Emotional intensity of the idea

The first two factors are obviously intellectual. The third contains the emotional stimulus necessary to secure action.

If the purpose of the speaker is to produce *belief*, that is, if he wishes to convince his audience of the truth of a proposition, he will find that he must use argument. The fundamental bases of argument are facts, expert opinions and generally accepted assumptions. There are two forms of argument, known as induction and deduction. In the former type, a general conclusion is derived from specific experiences. In the latter, a particular judgment is determined by reasoning from one or more accepted generalizations.

In basing his arguments on fact, a speaker must apply certain tests to insure the validity of his information. He must be sure, for example, that he has a sufficient number of facts to warrant the inference he wishes to make. He must know that his material is factually reliable, relevant, and intelligible.

In basing his arguments on expert opinion, a speaker must be sure that the authority he is citing is actually an expert on the specific point under discussion. In citing an authority it is important to know the specific situation in which he said whatever is being quoted. When material is removed from the context in which it was originally used, it may be distorted.

**Entertainment** Entertainment becomes the end when the speaker wishes above all else to give the audience pleasant recreation. There are many occasions on which teachers may be invited to make speeches of *entertainment*. Such occasions include club meetings, conventions and perhaps most frequently, dinners. Although a serious idea may be interjected

into a speech of entertainment by way of contrast, the main purpose of this kind of speech is to put the audience into a mood of recreation

Phillips<sup>4</sup> stresses the following factors of interestingness in connection with the speech to entertain

*The vital* The vital is that which concerns the listener predominantly It has to do with his health his business, or gossip concerning him

*The unusual* The unusual includes the new, the unfamiliar, the unique Tales of new lands, novel inventions, strange happenings marvelous feats, and wonderful discoveries never fail to fascinate

*The uncertain* By the uncertain is meant the undetermined The attention of the listener is held through curiosity

*The similar* The similar means similar to our tastes and sentiments The scientist will be interested in science the artist in pictures and the lawyer in legal matters

*The antagonistic* The antagonistic implies conflict People or things in contention will usually arouse interest Water sports football, baseball debates great storms, and all sorts of contests may be included in this grouping

*The animate* The animate means activity or life The listener is usually more interested in persons than in things in the life of a philosopher rather than in his philosophy

*The concrete* The concrete means the tangible as opposed to the intangible and the abstract The listener is more likely to be interested in the act than in the thought

Among the most common forms of humor are exaggeration, burlesque, irony, a play on words, paradox, and unexpected turns to stories "Brevity is the soul of wit" in the speech meant to entertain more surely than in any other type If the audience is to be kept in a pleasant frame of mind, the speech should be based upon one idea, which should be briefly stated and developed with appropriate humor throughout The humor may result in a mild chuckle or in a loud guffaw, but it should be in good taste and should be so stated that it does not offend any one in the audience

<sup>4</sup> Phillips Arthur E *Effective Speaking* Chicago The Newton Co 1926

**Impressiveness.** Eulogistic, anniversary, and religious speeches, as well as dedicatory, nominating, and inaugural addresses may be classified as speeches that seek to *impress*. The purpose of this type of speech is primarily to inspire, to arouse feeling. If feeling is not stirred in the audience, the speech has failed. To be really inspirational, a speech should make a lasting impression.

It is difficult to stimulate enthusiasm. If the speaker is not sincere in his feelings, he cannot expect to inspire an audience. He must be sincere in his attitude, imaginative in language and sentiment, and vivid in phraseology.

**Modes of delivery.** There are, in general, four ways of delivering a speech. It may be read from a manuscript, given from memory, delivered extemporaneously, or presented as an impromptu speech. Although there are situations in which a speech may be read, the concern of this chapter is with the other three methods of delivery, which differ principally in the type of preparation they require.

The method of memorization is not generally recommended. It frequently sets up an undesirable risk because, in his fear of forgetting the exact wording, the speaker is likely to lose all flexibility and spontaneity. If he forgets a word, he may not be able to substitute another quickly because he has not practiced the speech sufficiently using varied vocabulary. Too often the sense of sharing an experience with a group is completely lost by the speaker who is obviously stating his subject in a parrot-like fashion.

There are occasions, however, when the memorized speech is desirable. In dedicatory speeches, and on other formal occasions, especially if the speech is to appear in print, the speaker may wish to avoid making factual errors by memorizing his material exactly.

The extemporaneous, or as it is sometimes called, extempore, method, is the most desirable one. By extemporaneous speaking is meant talking from an outline previously prepared. The superiority of this method over others is that on the occasion

of the speech the speaker composes the language as he speaks. Instead of memorizing his material word for word, he restates it in his own words every time he practices it aloud. Because he is not struggling to recall the words from memory, he will be able to note the reactions of his audience and will be free to adapt his material to these reactions.

The impromptu speech differs from the extemporaneous speech in that there is no specific preparation for it. The ideas and the language must be gathered, put in order, and presented on short notice. There are many occasions in public life that call for impromptu speeches. The best preparation for this method, however, is a great deal of practice in extemporaneous speaking. An impromptu speech should have a simple organization and should be brief. To avoid the common fault of rambling, the speaker should think through the conclusions in advance.

**Studying the audience.** The more the speaker can find out in advance about his audience and the purpose of their meeting, the more effective he is likely to be in addressing a group. Nothing is more discouraging to an audience than the sensation that the speaker is not interested in them. Conversely, nothing does more to arouse their interest than the feeling that he is sharing his ideas with them.

The speaker should know the approximate age level of the group he is to address. He should know whether it is to be a group of men or of women, or a mixed audience. He should know their occupations, their intellectual interests, their reading habits, and, insofar as possible, their political, religious, and social interests. A knowledge of their various affiliations will be of great help in organizing his material and possibly in changing the purpose of his speech. He might, for instance, change his purpose from the desire to produce belief or action to that of achieving clearness. The more he can find out about his audience's intellectual interests, their reading habits, and their prejudices the better able he will be to adjust to them. Furthermore, the speaker should be informed of the exact pur-

pose of the meeting and he should be told as much as possible about the physical conditions under which he is to speak. An out of door speech to a large audience will for example differ substantially from an informal intimate discussion. The speaker should know the exact amount of time to be allotted to him and the number of speakers preceding and following him as well as the titles of their speeches.

The more effectively the speaker has studied his audience in advance the greater will be his ability to adapt his material to their reactions. Some responses are unmistakable. Such manifestations of approval as appreciative laughter or applause are obvious. The speaker may judge from the first set of responses that he is on the right track. When disapproval is apparent he must readjust his material quickly otherwise he cannot expect to achieve the purpose of his speech.

There are many less obvious manifestations that the experienced speaker senses rather quickly. Facial expressions, restlessness indications of interest lack of interest agreement irritation and opposition are sometimes subtly but indubitably present. These responses whether in the classroom or on the lecture platform require adjustment on the part of the speaker. If he is well prepared he will be able to adjust effectively to audience resistance.

**Selecting a subject** No amount of study of the principles underlying public speaking will take the place of a thorough knowledge of the subject matter to be presented. Frequently an audience requests a talk on a specific topic. Sometimes the speaker has to select his own subject. He should of course always select something about which he knows a great deal or about which he can become informed. He must keep in mind the time element and limit the scope of his material accordingly.

The obvious place to begin in selecting a subject is with one's own experience. The speaker must have something he wants to communicate. To be effective he must be purposive. That is he must seek for a specific response from his audience.

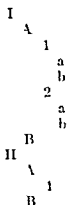
**Collecting material.** After he has decided upon a subject, the first task of the speaker is to analyze and evaluate what he knows about the matter from experience and observation. He should then investigate the field to ascertain what has been published in book or periodical form that would be of help to him. He should use such sources as bibliographies, indexes of books, government publications, and periodical and newspaper indexes. He should then devise some plan that will enable him to keep track of his material efficiently. In general, a  $3 \times 5$  card file is to be recommended because of its compactness. Such a system has the advantage of being easily alphabetized or otherwise arranged, depending on the desire of the speaker. The more careful and methodical a speaker is in his preparation, the more likely he is to remain in command of the situation.

**Outlining material.** There is no aid more important to the public speaker than an outline. It is the best device the speaker can use to test the reliability of his materials and to weigh his own thinking before he speaks in public. The outline clarifies the relationships between ideas and hence promotes a more orderly and more pleasing progress from one idea to another. It insures greater coherence because points evolve systematically. An outline helps the speaker to make the most of the time at his disposal. Usually, a speaker is asked to adhere to a time schedule, even if he is not so restricted, the wise speaker will plan on a definite time allocation and will stick to it.

There are several kinds of outlines. Inexperienced speakers will probably find the so-called complete sentence outline most helpful. The most commonly accepted rules for devising the complete-sentence outline are

- 1 The outline is to be divided into three major sections, *Introduction*, *Body*, and *Conclusion*.
- 2 Each item is to be a complete sentence.
- 3 The relation of the various items is to be shown by a consistent set of symbols and consistent indentation as follows





It is clear from the above that *I* and *II* are major items, that 1 and *B* are subheadings under *I* and *II*, that 1 and 2 are subheadings under *A* and *B* and that *a* and *b* are subheadings of 1 and 2.

A less elaborate outline is frequently developed in phrases. The same general form is used as is found in the complete sentence type but phrases, instead of complete sentences are used consistently.

Experienced speakers commonly use a mere list of words or very short phrases. Such an outline is called the 'key phrase' type and is very helpful to those accustomed to organizing their thoughts from suggestions rather than from whole statements.

When the body of the speech has been outlined and the form of presentation decided upon, the introduction and conclusion should be considered. The introduction serves to announce the subject and may explain the purpose of the speech. It should awaken interest and induce a favorable attitude toward the speaker. In the introduction the speaker makes a contract with the audience, he promises to accomplish a particular aim.

The chief purpose of the conclusion is to summarize and restate the main idea. The speaker indicates that he has fulfilled his contract. Thus the speech becomes a completed whole—a unity.

**Practicing the speech.** After the speaker has prepared his material, he should spend some time in preparing to deliver his speech. It is advisable that he go over the material several times, preferably alone. After he has the sequence of ideas well in mind, he should try to find an audience of one or more persons and should practice his speech, referring to his outline only when necessary. In following this method of preparation and practice, the speaker will speak in an extemporaneous manner, thus insuring that desirable quality of delivery, spontaneity.

**Delivering the speech.** Delivery includes all aspects of the act of speaking. Since the main purpose of speaking is communication, the success of the speaker will be determined by the accomplishment of his purpose rather than by his manner of delivery. If the audience is conscious of delivery rather than ideas, the speaker has not succeeded.

The audience formulates its own opinion of a speaker. It is affected by every part of his performance, from the moment he appears on the platform to the moment that he leaves. Aristotle pointed out several hundred years ago that ethical persuasion is a function of the audience's impression of the speaker's intelligence, character, and goodwill. In other words, if the speaker shows that he is sincere, well informed, and sympathetic, the audience will have faith in him. These characteristics are difficult to simulate. When they are genuinely revealed, however, they give force and credibility to the speaker's ideas.

### PROBLEMS

1. Write a brief autobiographical statement in which you analyze the influences that seem to you to be important in forming your present speech attitudes. Comment on any situations that might have caused you to avoid speaking activities.
2. Analyze a recent speech that you heard or read from the point of view of suitability of the topic. Indicate your reasons for thinking that the topic was suitable or unsuitable.
3. Analyze your speech class as though you were going to speak to

them on a problem of local interest Prepare a pre-analysis form, showing your conclusions

- 4 Analyze the audience reaction to a recent speaker
5. Prepare a three-minute speech on a topic of current interest Submit a bibliography and note cards
6. Prepare a five-minute expository speech, using the blackboard or whatever visual aids you desire
7. Select one of the following topics for a five-minute speech of historical analysis

Socialized medicine

Television

The sales tax

The use of solar energy

The development of *guided missiles*

The development of a specific industry

Predecessors of the United Nations

The conquest of space

8. Analyze a recent speech of persuasion Determine (1) the thesis of the speech, (2) the form of persuasion used, (3) the soundness of the treatment, (4) the type of emotional appeal, (5) the extent to which the speaker's character and interests were revealed, and (6) the accuracy of the audience analysis insofar as you could judge
9. Prepare a five-minute persuasive speech in which you urge your audience to
  - 1 Join the Red Cross
  - 2 Subscribe to a hospitalization group
  - 3 Give to the Community Chest
  - 4 Try out for the dramatic club
  - 5 Join a book club
  - 6 Subscribe to a professional magazine
  - 7 Subscribe to a nonprofessional magazine
  - 8 Buy a Government Bond
  - 9 Vote for the president of the student council
  - 10 Sell advertising for the school paper
- 10 Bring to class a number of advertisements that make definite emotional appeals How might oral appeals be made for the same products, using the same emotional appeals?
11. Assume that you have been asked to make a humorous after

dinner speech to a literary society of which you are a member  
Submit a pre-analysis of the audience Prepare a five-minute speech

12. Analyze a recent editorial Comment on its organization and emotional appeal
13. Prepare an outline of a speech that proceeds from the specific to the general
14. Prepare an outline of a speech that proceeds from the general to the specific

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*Television*

*The sales tax*

*The use of solar energy*

*The development of guided missiles*

*The development of a specific industry*

*Predecessors of the United Nations*

*The conquest of space*

- 8 Analyze a recent speech of persuasion Determine (1) the thesis of the speech, (2) the form of persuasion used, (3) the soundness of the treatment, (4) the type of emotional appeal, (5) the extent to which the speaker's character and interests were revealed, and (6) the accuracy of the audience analysis insofar as you could judge
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  - 3 Give to the Community Chest
  - 4 Try out for the dramatic club
  - 5 Join a book club
  - 6 Subscribe to a professional magazine
  - 7 Subscribe to a nonprofessional magazine
  - 8 Buy a Government Bond
  - 9 Vote for the president of the student council
  - 10 Sell advertising for the school paper
- 10 Bring to class a number of advertisements that make definite emotional appeals How might oral appeals be made for the same products using the same emotional appeals?
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## CHAPTER 15

### Group Discussion

**Growth of interest in group discussion.** That interest in group discussion has increased markedly in recent years is obvious, the growth of all types of adult education groups, community projects, and discussion groups on the radio is proof enough of this. This development is an important factor in a country such as ours, for it shows that leaders are becoming more and more aware of the need for cooperative endeavor on the part of the people, it indicates, furthermore, that the people are interested in pooling their experiences and in solving their problems rather than in being told how to solve them by leaders, no matter how spellbinding. Since democracy can succeed only to the extent that every individual contributes to the best of his ability, the task of education is to emphasize the individual's need to contribute, to share, to assume responsibility and leadership in personal, business, professional, and social relations.

**The role of the teacher in discussion.** The increasingly important place given to the interplay of individual and group minds in conferences, deliberations, discussions, and arguments in our social life is peculiarly significant to all teachers. Those who teach speech, social studies, or English will find especially rich fields for the use of discussion techniques. Good discussion in the classroom may frequently be expanded to the school assembly or the school radio program.

Those who are familiar with the varied forms and techniques

of public discussion seem generally to be agreed upon the following principles

1 That properly conducted group discussion of vital questions is a thoroughly democratic procedure and as such, offers excellent opportunity for students to learn "the democratic way" by participation in discussion groups

2 That group discussion is usually a more dynamic means of disseminating information to the untrained mind than is a lecture by an expert

3 That group discussion provides a means for education in thoughtful listening

4 That group discussion provides a means for educating people to formulate opinions with due respect for and tolerance of the opinions of others

5 That group discussion, properly conducted should serve to train students in respect for and tolerance of the opinion of others

6 That group discussion offers a desirable, peaceful means of arriving at conclusions

7 That group discussion is frequently stimulating to the thoughtful but shy or reticent speaker who will be willing to make a brief contribution, but who might hesitate to serve as a "solo" speaker

8 That newspaper reports and radio programs give evidence that group discussion of vital questions is becoming a more and more frequently used technique in the United States<sup>1</sup>

It seems reasonable to suggest that, particularly at a time when all the people need to be as widely informed as possible, every student should have an opportunity to develop his own power of thoughtful listening and speaking through intelligent, guided participation in the various forms of public discussion. The teacher should be mindful of the purposes to be served by group discussion, some of the most common of which follow

1 To increase the student's competency as a participant in public discussion through training in the logical presentation of ideas, and in the development of effective techniques of oral expression

2 To increase the student's awareness of public discussion as a

<sup>1</sup> Konigsberg Evelyn (Chairman) *Public Discussion in War Time* New York City Public Schools 1942 Summer Workshop The War and the Curriculum

democratic means for solving common problems arising out of local, national, or international life

3 To give the student opportunity in school to discover some of the national or international problems that will inevitably affect his personal living

4 To give the student opportunity, under wise supervision, to experience the processes of group thinking upon problems of immediate concern

5 To familiarize the student with the general procedures of the various forms of public discussion in which he may be expected to participate in school and, later, in the community \*

**Objectives of group discussion** Group discussion originally was conceived as part of the work of public speaking. Since it has increased in popularity, it is now frequently set up as a course. The various forms of discussion, the socialized recitation, the round table, the panel, the forum, and the symposium, serve somewhat different purposes. The round table presupposes a partially informed group of persons who have some right to the expression of opinion; the panel affords opportunity to a larger group to learn from their more informed fellows and to contribute in the measure justified by the individual's experience; the forum and symposium offer means for the dissemination of authoritative information and an opportunity to question the expert. There follow the general objectives for a course in group discussion.<sup>1</sup>

#### *General Objectives*

- 1 Development of desirable attitudes
  - a Appreciation of the democratic way of life
  - b Sense of civic responsibility
  - c Tolerance of the ideas of others
  - d Respect for differing opinions
  - e Willingness to suspend judgment
  - f Willingness to acknowledge change of opinion if such is warranted by evidence brought to light in discussion
  - g Willingness to share knowledge so as to contribute toward desirable social control of civic and national problems

\* See text to on page 311

<sup>1</sup> Koniksterg Evelyn op cit

- h Courtesy
  - i Cooperation rather than competition in discussion
  - j Fair play in discussion and in life
  - k Objectivity in giving and taking criticism
  - l Unobtrusive listening *i.e.* doing nothing to distract the speaker or other listeners
- 2 Acquisition of knowledge
- a Forms and procedures of public discussion
  - b Good manners in public discussion
  - c Sources of material
  - d Audience psychology reactions that may be anticipated
  - e Vital contemporary problems
  - f Good use of the vocal mechanism
  - g Correct production of English sounds
  - h Clear articulation
  - i Vocal means of securing emphasis timing phrasing inflection
  - j Accurate appropriate and varied vocabulary
  - k Ways of establishing contact with the audience
- 3 Development of skills in
- a Concise conversational delivery
  - b Effective use of voice
  - c Clear articulation and accepted diction
  - d Appropriate use of timing phrasing inflection
  - e Establishment of contact with the audience through mental focus and eye focus
  - f Confidence and poise in speaking to a group
  - g Use of accurate and varied vocabulary
  - h Exact expression of ideas
  - i Logical thinking
  - j Logical organization of materials around a center of interest
  - k Sound judgment based upon authoritative data and the *intrinsic value of statements rather than upon emotional reaction to the speaker*
  - l Clarification of thinking through the need to be exact in oral expression
  - m Clarification of issues through interchange of ideas
  - n Critical listening mentally evaluating while listening going halfway to grasp the thought of the speaker
  - o Use of sources and references

**Qualifications of a leader of discussion** A good discussion leader must have (1) A thorough knowledge of the subject of discussion (2) a sense of timing, (3) ability to stimulate mental activity, (4) a sense of balance or proportion, (5) a sensitivity to what causes suspense and climax, and (6) the ability to express himself fluently and audibly in correct English<sup>4</sup> It is obvious that the leader, if he is to interpret intelligent remarks and bring out the high spots of the discussion, must know the subject under discussion thoroughly

Timing involves a great many factors In the first place, the group leader must know exactly how long or short a discussion is to be and he must keep to the time restriction He must not only be able to restrain verbose and inconsiderate speakers, but, harder still, he must be able to restrain himself and not monopolize the discussion He should be alert for opportunities to help one of the participants to bring out the meaning or implications of the other speakers' remarks at exactly the right moment

The main purpose of discussion is the stimulation and clarification of thinking about a current problem Participants may leave a discussion with the desire to do further research or to engage in a plan of action The aim of the discussion leader should be to help the audience to arrive at this "follow up" stage

Generally he should avoid expressing personal prejudices about the topic, no matter how well informed he may be By maintaining a judicial impartiality, he can best encourage those under his direction to take the attitude of seeking answers to the question under consideration

Without doing too much violence to the spontaneity and naturalness of the discussion, he should try to see that the various aspects of the general topic are taken up in logical order and that the discussion is balanced by giving an appropriate amount of time to each of the various aspects In this

<sup>4</sup> Wake Youth Discuss on Conscious The Junior Town Meeting League  
400 South Front Street Columbus 13 Ohio

way he will keep the meeting moving ahead perhaps leaving it to a final summation for putting the views expressed in order of relative merit.

The leader should not only interrupt discussion participants if they insist on speaking too long at a time but he should also be watchful of the answers to questions. Replies should be concisely stated, without too many prefacing remarks. The leader should rule out questions that have been implied in questions already asked and answered. If he feels that a key question has been neglected, he himself may ask it. Generally such a question is wisely included at the end, where it may insure what is called a climax.

It is an axiom of good discussion that an exciting moment should be unleashed at the first, at the mid point, and at the end of the discussion. The leader should remember this principle and try to control the discussion so that he may use it successfully. The leader will do well to judge early in the discussion period, which of his discussion associates is the most provocative. If he can do so, he should deliberately save something the provocative speaker has to offer for a climactic moment. Suspense may be introduced by referring early in the discussion to what may come about later. It is important of course to see that the promise comes true.

The ability to speak correct English audibly and fluently is obviously very important. The discussion leader who cannot be heard or who consumes undue time because he lacks fluency, or who makes conspicuous errors in grammar will find these factors detrimental in group work. He should be able to rephrase in a few words a discussion that may have been extended or somewhat confused. His voice should be clear, pleasant and audible.

**Qualifications of members of discussion groups.** Participants in discussion groups should have interest in the subject they are discussing. This interest should manifest itself in an enthusiastic attitude. They should have a thorough knowledge of the subject and a feeling of responsibility for the

success of the panel or forum or symposium. They should have the same qualities of tolerance and recognition of value of the opinions of others that are required of the chairman. Like him, they should be able to express themselves clearly, briefly, and fluently in correct, audible English. Avoidance of a dogmatic or arbitrary manner is very important. Hostility or an argumentative attitude on the part of a member may ruin a discussion.

Participants in a group discussion must be cognizant of the time element. They should not encroach on the time of other participants nor should they monopolize the discussion. They should avoid the temptation of drifting away from the subject to narrating bits of their own autobiographies or their views on subjects little related to the principal subject of the meeting. Participants should understand the duties and responsibilities of their chairman and do whatever is possible to facilitate the chairman's task.

**Qualifications of the audience.** The audience in group discussion should have opinions based on knowledge of the subject. Especially in classes, titles of discussion should be announced about two weeks before the discussion is to take place so that students will have time to investigate the problem. The audience should strive for a spirit of cooperation and helpfulness. They should endeavor to make a contribution to the whole discussion and not merely to present their own point of view. They should be courteous concerning the opinions of others and should maintain a friendly, cooperative attitude. They should express their ideas effectively, concisely, and audibly.

**The socialized recitation.** The traditional recitation has been supplanted by a less formal device known as the socialized recitation.

In the socialized recitation, pupils with the encouragement and guidance of the teacher, consider together a topic as a problem of concern to all. Each pupil or pupil-committee may thus contribute information or conclusions regarding some aspect of the topic or problem that are of interest and value to the rest of the class.<sup>1</sup>

<sup>1</sup> Cor. I. H. P. W. L. and L. G. Forrest E. *Principles of Secondary Education* p. 392. Boston: D. C. Heath & Co. 1932.

In the informal discussion, which springs from the socialized recitation at its best, there is the basis for cooperative thinking. There is bound to be conflict in such thinking for whenever men come together for the purpose of pooling their experiences there is, naturally, wide divergence in point of view, in background, in personal triumphs and failures, and, in short, in a variety of factors that make for the success or failure of cooperative thinking.

The socialized recitation is impossible in the conventional classroom where "right" answers are expected. Many problems that students find stimulating and thrilling have no "right" answers, sometimes the answers are conjectural, sometimes they are debatable. The important task for the teacher is to discover along what lines pupils can make their best contributions. His next step is so to motivate them to want to contribute along those lines that the outcome of their work will be self initiated rather than artificially motivated activity.

The responsibility for contributing and the joy of sharing experiences will do much to make the student who has voice or speech defects eager to correct them if his classmates have difficulty in hearing or understanding him. But first he must feel the thrill of accomplishment that comes with praise for what he has done successfully.

**The panel.** The mode of discussion referred to as a *panel* discussion was developed largely by Harry A. Overstreet of the College of the City of New York. The panel consists of a chairman, a panel of four to eight members, an audience, and a topic. The group is usually seated in a semi circle (sometimes on a platform so that they may be more easily seen and heard) with the chairman in the center.

The chairman introduces the subject, usually limiting himself to about ten minutes. The discussion of the panel lasts approximately forty minutes and is followed by forty minutes of general discussion shared by the audience. It is the task of the chairman to interpret the discussion and to coordinate it, bringing out points of agreement and disagreement between speakers. The panel should not be turned into a debate. The



duty of clarifying the various ideas and viewpoints propounded also belongs to the chairman. The function of the individual members is to supply their own ideas on the subjects being discussed. After the contributions of the audience, the chairman should summarize the discussion as well as indicate the general benefits that have grown out of the discussion activities. Perhaps the most effective means of preventing tension or emotional situations is by interjecting good natured comments at any indication of antagonism. An antagonistic or argumentative attitude must be discouraged if the panel is to have a worthwhile place in cooperative thinking and acting.<sup>6</sup> There follows a description of a panel discussion as it was used in one high school course.

We discussed what Group Thinking in general is, why there is a need for it, what the panel method is, what the elements of the panel are—the duties of the chairman—the duties of the audience and the topic for discussion.

The next step was to decide upon a topic which was controversial enough to afford an interesting discussion. The interests of high school people are on the whole very divergent; some wanted to discuss beer and capital punishment; others wished to discuss world problems. We realized that if a topic were chosen which they knew little about there would be a mad scramble to get material and formulate rather definite ideas which would not readily be changed. Since it is not the subject that is important but rather the development of a method of approach, the topic of Problems Presented by Final Examinations was chosen.

There has been and always will be much feeling both pro and con concerning examinations. This was a topic in which they were interested. Perhaps their interest was aroused because they were told that whatever they decided, provided it was within reason, would be accepted as the solution to the problem and their decision could be used in testing the work of the term.

The students who were to make up the panel were chosen because of their opposing views. Three boys and three girls and the chairman also a member of the class composed the panel. Since the success of this method of discussion depends upon the contributions

<sup>6</sup> Cf. Courtl. Stuart, *Co-operation in Thinking*, *Progressive Education*, Feb. 1933.

not only of the members of the panel but of the audience as well, the assignment was made to bring to class at least five personal ideas to contribute to the discussion. These were to be written out and handed in at the beginning of the period. A composite of all sixteen papers is as follows:

1 The students' knowledge of the subject should not be based merely upon what is written on the examination

2 Examinations give a motive for review of the course and a personal organization of the ground covered

3 Many people can speak their thoughts better than they can write them

4 Instructors stress the importance of examinations to such a degree that it causes a nervous strain on the minds of the students

5 Written examinations bring out, to a certain extent, the ability of the individual

6 Cramming and cheating are caused by examination

7 Written examinations are not fair to slow thinkers

8 The whole term's work depends upon a two-hour exam

9 If there were no final examinations there would be many students who would bluff their way through the course

10 Very often a student thinks that passing an examination is the most vital thing in all the world to him. He loses the higher purposes and aims of education

11 A final examination is a fair test of the material covered in the class during the term

12 A student with a 'B' average should be exempt from taking an examination

13 A final examination gives the teacher a final check-up, although it is rather a poor one

14 The students are able to see wherein they are weak and need extra help

15 People are not going out of high school as doctors or engineers, and since all subjects are not technical there is no need for final examinations in them

16 No other method so far has been proposed that would give equal satisfaction in finding out, on an equal basis, the standing of each student

The day came for the discussion. The student chairman presented the topic—the reason for interest and the method by which the discussion was to be conducted. The discussion started and the members of the panel presented their ideas, which were those

enumerated above. After thirty-five minutes of considering, weighing and discarding the ideas, the panel felt that the solution to the problem lay in less emphasis on final examinations and more tests scattered throughout the term. The chairman then threw the discussion open to the entire group. They presented their ideas, which were not the same as those of the panel. One boy said, "They had final examinations in schools 150 years ago—everything else has changed, why shouldn't final exams change?" Another said, "Because this is a speech class, I think that we should have oral examinations."

The discussion continued—the chairman doing an excellent bit of weaving and integrating of ideas. The period was up and no definite conclusion had been reached. It was then suggested that a possible solution to the problem would be to have a part oral and part written examination. This was accepted as the way out, and we used that method, with much success, in testing the work of the term.

The next day we spent in evaluating Group Thinking and Panel Discussions. We compared it with debating and discussed the advantages and disadvantages of each. The class decided that an entirely different attitude of mind was developed by Group Discussion and that one did not have either to uphold or denounce a particular question. Everyone agreed that any discussion is an attempt at Group Thinking.

What a person thinks determines what he does, what people think determines what they do—group thinking in action is the cornerstone of national thinking. It remains only to train the rising generation in the mechanism and methods of group discussion to develop a higher technique in constructive understanding. As Dr. Curtis has so ably said, "It would not be at all surprising if this new device should prove to be the forerunner of a whole series of new social skills which in the end will serve to differentiate the new social era that impends from the 'rugged individualism' that characterizes the existing order."

**The forum.** The usual procedure in the forum method is to have an expert present a subject, this presentation is followed by a question period in which members of the audience ask questions or make brief statements. There may or may not be a second person on the platform as presiding officer,

<sup>1</sup> Auble, Paul W. The Panel Discussion Method in High School. *The Quarterly Journal of Speech* Vol. XIX No. 4 Nov. 1933.

to introduce the speaker and to act as chairman of the discussion which follows. The forum method is admirably suited to the presentation of new information, new analyses, interpretation of data, and the clarification of practically any field of study.

Some of the advantages of the forum method are (1) The speaker has adequate opportunity to present his material without interruption of his thought sequence, (2) through questioning, the audience may obtain additional information to clear up obscure points, and (3) the lecturer may "stick to his point" more easily than a group engaged in discussion. It is in this last point, however, that there is also a grave disadvantage. The speaker usually limits himself to one point or to one aspect of a problem, whereas the panel or the symposium may open up several aspects of a problem.

In some forums the speaker is invited to join the audience after he has stopped talking. The chairman conducts the subsequent discussion. Questions are turned back to other *members of the audience to answer, and the speaker is again consulted only on points of information.* Naturally, this procedure is limited by the subject under discussion and the nature of the audience.

Before the teacher launches a class on any of these newer types of discussion, he should attempt to evaluate his pupils. He should recognize those who have already gained poise through fearless expression elsewhere and those who are fearful of self-expression in the group. In addition, he must be aware of the extent to which prejudice, superstition, and hypersensitiveness to criticism, expressed or implied, may balk and deflect the course of thought. The basic problem with children as well as with adults is that of starting right mental habits to replace faulty ones. The teacher's work is not only to direct and guide students but also to *diagnose their difficulties, emotional and intellectual* and to work out his class procedures in such a way that confidence will make the timid feel that they are progressing. Thus through progress they are forti-

fied against defeatism. Once success comes it brings with it the faith that success is possible and frequently that is all that is necessary to achieve further success.

**The symposium** The symposium is a form of group meeting seldom used for ordinary class purposes but rather widely utilized for educational meetings, luncheon meetings of various associations and occasionally for courses in adult education where there are many aspects of a subject to be covered by persons having divergent points of view. The general procedure of the symposium is for two or more speakers to lecture on different aspects of the same problem. After their speeches have been followed by a short pause the chairman invites questions from the audience which often numbers a hundred or more. These questions are usually addressed to the chairman but put to one of the speakers. Naturally the speakers must be able to answer these questions rapidly and to expand on points that are confusing or controversial.

**Preparation of material** Since leadership in the group is vested largely in the teacher especially in the beginning of group activity it is well for him to know the steps that will be most helpful in the organization of material. There is of course no infallible rule for sequence but in dealing with most problems there are some matters that must logically be considered before others. Walser in his valuable book on the *Art of Conference* has outlined a sequence which might well be considered by teachers in their guidance of groups or in organization of their own material for symposiums, panels or other group discussions.

- 1 General definition of problem
- 2 Colorful personal experiences
- 3 Exploration of social situation
- 4 Analysis of issue or conflict
- 5 Accumulation of new facts on the sources and setting of the conflict
- 6 Verification of these facts especially where there is disagreement about them
- 7 Analysis of consequences uncovers differences in attitudes

8 Attitude differences are traced to differing assumptions and philosophies

9 Review of situation on basis of agreement on essential aim

10 On basis of assumption and fact agreement, selection from among the solutions proposed

11 Right wording of solution or resolution

12 Discussion and agreement on ways and means of application \*

The following is an example of the use of this outline the governing principle of which is balance and final harmony between opposite factors, such as definition and exploration fact and attitude social and personal, concrete and abstract opinion and source material or authorities

1 *Problem* How can a teacher avoid the evil of imposing or indoctrinating his own views?

2 *Personal* Personal experiences of those present will be described One teacher may admit having influenced his students in taking up the same critical attitude toward the social economic order as his own Another may report disagreeable reactions in parents or principal as a result of his own indoctrination Still another may say he refused to speak frankly of his views on the social economic order for fear of influencing the students

3 *Social* What is the situation in the nation? Are teachers now giving their opinions on such critical problems as our social economic order freely to the students? Are there available statistics or reports concerning interference by parent or principal (or dean)?

4 *Conflict* Between progressive thought and conventional habit between the people and property owners between teacher freedom and censor or control Finally perhaps between matured forceful adult outlook and immature creative scrutiny

5 6 *New Facts* Visits to schools of social research to see how criticism and change are taught there Reading Research

7 8 *Attitudes* Some members have the attitude that thought is important and that the students minds must be kept open Other members have the attitude that action is important and constant postponement of willingness to commit oneself to a belief and program is an academic danger which is anti social Articles and books read are reported on and their attitudes compared

\* Waiser Frank *The Art of Conference* pp 73 74 New York Harper & Brothers 1933 Reprinted with permission of the publisher

9 *Essential Aim* Situations 2 and 3 are again examined on basis of an agreement finally arrived at that both extremes of open mindedness and of adherence to a belief should be avoided but that acute modern problems however distasteful to some should be squarely faced

10 11 *Selection* Among the solutions offered the following one was finally selected Teacher should examine critically our social economic problems such as persistent unemployment and after accumulating the facts should give his own opinion in no uncertain terms But he should while acting on his opinion be at repeated intervals prepared to review it in the light of new facts and the criticism of others Therefore if the teacher gives his own opinion frankly he should invite the criticism of his students and what is most important should honestly consider these criticisms in a receptive spirit prepared for any change of attitude for truth's sake

12 *Ways and Means* Teachers colleges and normal schools should emphasize the above solution for a constantly growing problem Parents throughout the country should be invited through Child Study Associations and Parent Teacher Associations to discuss their views on the economic situation with the teachers in regular group discussions and to encourage a careful critical attitude towards our social order and opinions about it in their children Parents teachers and principals should be warned to place problems before children and students as they are by their development ready to meet or examine these problems But even if they are not yet ready the problems should not be merely avoided and shielded but their existence should be more and more clearly defined \*

**Sources of material** The teacher in the school must be able to lead pupils to plan to execute to set up criteria and to evaluate In order to do this he must have outside interests and enthusiasms of his own that can be used in the motivating of student enthusiasms He must know the technique of using libraries effectively he must be able to recommend lectures that are stimulating he must know the best in periodical literature as well as the most desirable fiction and nonfiction which might contribute to class problems and he must know the features on the radio that might lead to student interest In short he must have sufficient interests and drives of his

\* Walker Frank op cit pp 75-77

own in order to lead pupils to the adventures of group thinking and the joy of democratic sharing of experience and responsibility

The following are recommended as general sources of information which may provide students with readily accessible information on a specific subject

Atlases  
Dictionaries of biography  
Encyclopedias  
Histories of literature  
Histories of the world  
Loyola Educational Index  
Poetry Guide  
Poole's Index  
Reader's Guide  
Textbooks  
Times Index  
Who's Who  
World Index

In the utilization of the types of oral activity suggested in this chapter, students should be permitted to attack problems which they themselves suggest and in which they are vitally interested. Through group discussion they may clarify their own ideas and learn to make judgments, to share experience and to analyze and compare data. Such activities enable the less aggressive to gain confidence, offer opportunities for the development of leadership, encourage social harmony and open-mindedness and furnish practical situations wherein good speech may be practiced before a friendly, cooperative audience.

### PROBLEMS

- 1 Evaluate your own participation in a discussion in a club or classroom
- 2 Listen to a broadcast or telecast of at least three programs within the next week. Compare techniques and outcomes of the programs



- 3 To what extent do you participate in discussion in your community? Are you participating to a maximum degree? A minimum degree?
- 4 List some of the problems connected with planning a panel discussion
- 5 Assume you have been asked to plan a symposium for a specific class, drawing members from the faculty of other departments. How would you proceed? What plans would you make for an open forum after the symposium?
- 6 Draw up a list of twenty problems that you think would be timely and suitable for group discussion in a specific group. Describe the group and justify your selection of problems

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## CHAPTER 16

### Radio and Television

**Role of radio in the twentieth century.** The first important radio broadcast was made in 1920 when presidential election returns were reported from station KDKA. A few hundred listeners heard this broadcast. In slightly more than thirty years the number of radio receiving sets in the United States has reached a total of well over a hundred million. Never before in the history of the world has there been a medium of mass communication with such a dramatic impact. There is scarcely a family in America that does not depend to some extent on radio for news, for information, and for various types of musical and dramatic entertainment.

**Educational implications of radio.** The problems connected with radio and education are many and diffuse. They have to do with the importance of radio in American life as well as in education, with the responsibilities of the school to foster radio programs, with the needs for and the methods used in developing appreciation and discrimination among listeners, with the most effective techniques in the administration, the supervision, and the classroom utilization of radio, with the elements involved in producing radio programs, and with the problems and procedures involved in the operation of schools of the air.

**Sources of suitable radio programs.** The foremost problem of the classroom teacher is to know the best programs available for his specific class. Since the usual source of program

listings, the newspaper, is not always entirely adequate, the best sources for this information, for both school owned and commercial broadcast stations, are the program managers of the FM and AM radio stations serving the area in which the school is located. Other major sources of information are the Educational Departments of the major radio networks, National Association of Radio and Television Broadcasters, 1771 N Street, N W., Washington, D C, National Association of Educational Broadcasters, 1201 Tenth Street, N W, Washington, D C, colleges and universities, local, state and regional radio councils, and the U S Office of Education, Radio and Television Section, Washington 25, D C.

Program managers are usually willing to cooperate with school authorities in the development of suitable programs for school use. Such programs are regularly used in many elementary and secondary schools. Scheduling difficulties have decreased as more schools have begun to use disc and tape recordings of valuable broadcasts.

**In-school listening programs.** That radio has great possibilities for enriching the school curriculum cannot be denied. The immediacy of a classroom receiver far exceeds the warmed over comment on a broadcast heard on the previous evening. Radio gives the student an opportunity to develop an appreciation of music and the spoken word, to have a better understanding of the world about him, and to increase the nature and scope of his interests.

Mere listening to programs, however, will not result in intellectual growth. Students must be guided specifically before they can derive the greatest good from a program. For this reason, the teacher must prepare the class for whatever intellectual or emotional experience the program is expected to offer. After the conclusion of the program, a careful analysis should be made of its content and emphasis. Otherwise, the in-school program, like many out-of school programs, may be a pleasant experience but one lacking in sufficient educational motivation.

The Joint Committee of the U S Office of Education and the Radio Television Manufacturers Association on the Use of Communications in Education in its 1952-53 report lists three operations that the teacher should perform before his class hears a radio program

A Care should be taken to select as the subject of the broadcast a program which has universal appeal to the age and sex group of students who will be listening This would include such programs as news reports, sport events, music, human interest programs, health programs special science programs, dramatizations, debates, political conventions, and recordings

B If the program seems best suited for use as supplementary material the pre-listening preparation of the class group will consist principally of reviewing the work which the class has already done, in order to identify the still unanswered questions in relation to which the program may provide additional information If, on the other hand, the program is to be used independently of any unit of study currently in progress, the pre-listening preparation will attempt to present information which will stimulate the interest, enthusiasm, and independent research of the student

C Any additional materials (such as books, magazines, newspaper clippings maps and pictures) which students might profitably consult to increase their familiarity with the program topic, should be assembled and arranged in the room where the class will meet to discuss the program<sup>1</sup>

After he has decided on the program and examined all possible information concerning the topic to be presented, the teacher should meet with the students to prepare them for listening to a radio program or program recording The Joint Committee suggests that in addition to making sure that this pre-listening preparation provides every member of the group with a basis for interpreting the program and a reason for listening to it, the teacher use such devices as those which follow to implement the discussion

<sup>1</sup> *Teaching with Radio Audio Recording and Television Equipment* 1952-1953  
Joint Committee of the U S Office of Education and Radio-Television Manufacturers Association on the Use of Communications in Education Page 3

A Call attention to any aspects of the program topic which relate either to local community problems, or to manifest interests of the group

B Question the students about any important aspects of the program topic which have not been adequately covered in the group discussion Try to get them to recall as many items of earlier information related to the program topic as possible

C Summarize all pertinent items of information that have been brought out during this discussion session and help the group to organize them into a connected pattern, in order to indicate precisely what is already known about the program topic In similar fashion, summarize the questions that have not yet been answered to the satisfaction of the entire group, including any points about which there were differences of opinion Suggest that students listen, especially, for anything that might help them to answer these questions or to settle any differences of opinion

*Note* In making this summarization it is recommended that factual items and questions be written on the blackboard or that duplicated copies should be made for distribution to the students at the beginning of the listening session \*

The pre-listening discussion serves to orient students and to awaken their interests A post-listening discussion is equally important in order that the teacher may discover questions unanswered by the program and may clarify misunderstandings that have arisen as the program was heard Since listening is a highly individualized activity, every student in the class may vary in the intellectual and emotional stimulation he has received from the program In order to aid students, individually and collectively, to integrate this specific program into the total pattern of their experience, the Joint Committee makes the following suggestions

A Discuss the program informally with the class group attempting first to discover their general reactions to it and second to discover any effects the program may have had in clarifying thinking, stimulating interest in the topic, or in changing attitudes Make a special effort to correct any items of misinformation about the program topic and to clear up any points that were not fully understood

\* *Ibid* page 3



B Ask the group to point out items in the program which provide additional information or interpretation bearing on any of the questions raised during the pre-listening discussion. Indicate any of these questions which still remain unanswered. If any of them seem important enough to merit further investigation, suggest sources likely to yield additional information.

C As items of new information or interpretation are brought out during the discussion, help the group fit them into the study outline that was developed before they listened to the program. This should serve to summarize what students know about the topic up to this point.

D Be sure to point out any aspects of the program topic which are insufficient to support any definite interpretation. Emphasize the desirability of either formulating only tentative conclusions or of suspending judgment altogether, until more information is obtained. Wherever possible, indicate what types of information would still be needed before any valid conclusion could be drawn.

E Conclude the post-listening discussion by asking students to summarize the things they have learned from hearing and discussing the program. Emphasize the values of these new understandings by having the students indicate specific uses they can make of them.

F In the discussion following the use of a program recording controversial or misunderstood parts should be replayed for clarification.<sup>1</sup>

The extent to which post-listening activities are carried on will obviously depend on the type of program. A program for music appreciation, for example, might be ruined by a lengthy and tedious discussion. Other types of programs, such as scientific or informational, however, may arouse a great deal of interest and enthusiasm. It is the task of the teacher to be able to channel these interests into subsequent projects which will be of value to the students immediately concerned as well as to the remainder of the class.

**Listening conditions** All heating, lighting, and ventilating adjustments should be made before the program starts. Competing noises from other rooms, playground or street should be shut out as far as possible. The room should be provided with a continuous circulation of fresh air at the proper tem-

<sup>1</sup> *Ibid* page 3

perature for comfort If it is too warm, students will become drowsy, if it is too cool, they will become uncomfortable

Volume should be sufficiently high so that all students can hear comfortably and without effort Too much or too little volume fatigues listeners very quickly Careful observation of the group should indicate to the teacher whether or not the volume is satisfactory

All distractions such as writing on the board commenting on the program or moving around the room should be avoided If the pre listening discussion has been adequate, such activity should be unnecessary If the discussion has been inadequate, such distractions will only serve to add to the general state of confusion

**In school program production** The term in school program production refers to program material which is written and produced within the school or school system by students and/or faculty Such material is broadcast to one or more classes at the time of production, or at some delayed time through the use of recording and play back equipment

The educational advantages of in school program production are many and varied The Joint Committee points out that where it is often considered that the sole aim of in school broadcasting is to teach broadcasting techniques its primary purpose and greatest value has been the dynamic motivation of the learning by participating class groups In school broadcasting utilizes not only the sound equipment of the school but it helps students to understand what happens to an idea from the moment it has been thought of through the writing forming directing and presenting over the microphone

The Federal Radio Education Committee in a syllabus for a college course on radio entitled *Radio in Education* has referred to the following purposes for in school program production

- a To provide students with an additional outlet for creative expression through developing certain basic skills and understandings involved in radio program production

- b To develop, on the part of students, an appreciation of radio drama as a distinct form of art
- c To supplement the school auditorium stage by providing extended opportunity for dramatic participation
- d To provide interesting and instructive programs for non-participating students to use as they would in the case of regular educational broadcasts, to supplement regular class work
- e To train students for participating in local school broadcasts over the facilities of a local radio station either—
  - (1) as a part of the local public school broadcast program, or—
  - (2) as broadcasts specifically intended to acquaint the community with the work and purposes of the school
- f Secondary or derived functions it has been claimed that in-school broadcasting has served the following incidental functions
  - (1) It encourages cooperative group planning and the exchange of ideas
  - (2) It tends to develop radio program discrimination by making students more acutely aware of the elements and attributes of good program production and content
  - (3) It stimulates students to strive for more effective written and oral expression, by providing a medium through which interesting and original stories and reports can be read (broadcast) to other students and student groups
  - (4) It provides a unifying core around which the work of extra-curricular groups related to broadcasting can be organized
  - (5) It tends to bring extra-curricular experience into closer relationship with the formal educational program by utilizing a wide variety of skills and experiences in a meaningful context with the range of actual, present student interests<sup>4</sup>

Radio program production, whatever its purpose, involves innumerable skills drawn from several fields. Many departments, such as speech, journalism, drama, English, and music, have important contributions to make. Thus the teacher who is confronted with the planning of a radio program should first

<sup>4</sup> *Radio in Education*. Issued by the Federal Radio Education Committee with the cooperation of the U. S. Office of Education Federal Security Agency, Washington D. C., 1941

define his purposes clearly and then draw on whatever departments and individuals he needs

**High school courses in radio** While hundreds of high schools throughout the country now sponsor Radio Workshops or Broadcasting Clubs, many have incorporated the actual intensive study of radio into the curriculum, usually as an elective that may be substituted for a given term of English or speech. In the Brooklyn Technical High School in New York City, for example, a recent experiment sponsored jointly by the National Broadcasting Company and the Board of Education has resulted in the following course of study

Term Four—Radio Appreciation

Term Five—Elementary Radio Speech and Production

Term Six—Elementary Radio Script Writing

Term Seven—Advanced Script Writing or Advanced Production and Acting

No one student, let it be understood, may take all four courses and thus go through high school with fifty per cent of his English work in the field of radio! Any one pupil is limited to two such electives at most, and the seventh term work is open not only to the students of this school, but also to carefully selected boys and girls from New York's ninety odd secondary schools. Copies of the syllabi for these five courses may be had on request from the Radio Division of the New York City Board of Education

If this program seems ambitious let it be recalled that high-school students in Schenectady have Television Workshops, and present telecasts from the local General Electric Company's studios

**Organization of school radio producing unit** Frequently interest in radio transcends the initial stage of preparing programs for in school activities, and a more ambitious plan for high school and college radio production is desired. The U S Office of Education has published a *Radio Manual* that is designed to answer many of the questions that arise in connection

with such a project. It is suggested herein that the local superintendent of schools call a meeting of those persons immediately concerned with and interested in furthering the cause of radio as an avenue of communication between school and community. This group should consider a plan of organization similar to the one which follows:

### SUGGESTED ORGANIZATION OF SCHOOL AND RADIO PRODUCING UNIT\*

Superintendent of schools  
or  
president of college

Advisory committee  
on radio

Director of radio  
programs

President or chairman of  
student radio guild

Publicity  
department

Script  
department

Production  
department

Music  
department

Research  
department

Publicity  
through  
newspapers  
and through  
school  
channels

Writers,  
research  
workers,  
typists

Actors,  
sound effects  
staff,  
studio contact  
man,  
script sec'y

Corps to  
check on  
reception  
of program,  
handle  
mail, etc

In organizing such a school unit, the importance of the local station cannot be overestimated. The manager of such a station is likely to be the deciding factor in furthering the project. It is important to discuss time assignments well in advance of the dates proposed for the beginning of a series of broadcasts. Arrangements must be made for auditions and rehearsals, the

\* *Radio Manual* Issued by the Federal Security Agency U. S. Office of Education, Washington, D. C.

services of a control engineer, sound effects technician, and the station's production director or an announcer. The use of school orchestras should be discussed, since there are restrictions imposed in some communities by the musicians union.

**Intra mural broadcasting.** Another form of radio activity that permits of more frequent performance with far less difficulty is the radio program meant purely for home consumption. Such a broadcast (for broadcast it is, whether it travels 200 feet or 2,000 miles) may be one of two types. The P. A. broadcast uses the Public Address System, with which many high school auditoriums are now equipped, to provide an assembly program in which the student body becomes the studio audience, and the platform becomes the end of the studio reserved for cast and production staff. Microphones are set in studio fashion, rather than at the footlights, sound effects are handled out in the open, the director does his cueing from an inconspicuous post at the edge of the stage, and the entire procedure is carried out with all the solemnity of a network production. The audience invariably falls into the spirit of things, particularly if some little touch such as the flashing of "Stand by!" and "On the Air!" precedes the opening cue.

The other variety of intra mural broadcast uses the program distribution system, which was originally planned to "pipe" a given professional broadcast into the school's receiver and then distribute it through wire channels in the walls of the school to loudspeakers in the various classrooms. Such a set-up usually has several points at which programs may originate; at the worst, there is always a microphone in put in the principal's office! In many schools, a miniature studio is provided for such a purpose, sometimes a truly interested principal will stop his work for fifteen minutes and look on in amazement and wonder as his boys and girls go "on the air." Such a program may be sent into one given classroom, into all the English or all the American history classes, for example, or to the entire school, depending upon the broadcast's suitability and value. This latter situation is, of course, more truly a

broadcasting situation with the unseen audience deriving its impression purely from what comes out of the loudspeaker

**Selection of equipment** Because of the wide variety in the needs of individual school systems, it is impossible to recommend any specific type of equipment, although in general most educational broadcasting of tomorrow will be by FM on the special frequencies allotted to educational stations by the Federal Communications Commission. Furthermore, improvements in audio-equipment are made from year to year to such an extent that an item recommended highly at one time might be completely outmoded within a few months. The important factor in selecting equipment is to have the needs of the school or school system in question in mind. Careful investigation should be made of all claims advanced by manufacturers. It is always well to have the advice and cooperation of the physics department or the electrical engineering department in determining the type and amount of equipment.

**Problems of voice and speech** The problem of voice on the radio is an all important one for although the control room may be very helpful in modifying sound as it comes from the microphone there are still many mechanical problems involving voice that have not yet been solved.

Breathing for radio speech is quite different from breathing for oratorical purposes. The radio speaker must inhale much more quietly than the public speaker in a large hall. He must avoid breathing directly into the microphone otherwise the microphone will magnify the sound noticeably. This is especially true of the new sensitive FM broadcasting equipment which is rumored to be able to reproduce 'the sound of a baby mouse scratching its ear twenty paces from the microphone.' This much is certain. FM does pick up involuntary lip-noises, swallowing tongue and saliva contacts and marked inhalation particularly when the actor is working close to the microphone.

The main difference between radio speaking and other types of public address is that the speaker is for the most part,

unseen. Classes should be made to realize that there is a marked difference between the physical appearance of the speaker on a platform and his vocal appearance so to speak over a microphone. The public speaker may have many interesting or dramatic mannerisms and facial expressions. He may be able to gauge merely by looking at his audience when he should change his tactics or pause for dramatic purposes or laughter. There is no gesture that will help to emphasize the spoken word in this situation. He must depend on voice alone for the impressions and ideas he brings forth from his audience. He must have sufficient variety in his timing to elicit changes in the mood of his audience. More than that, he must remove all tinge of remoteness from his voice, so that his widely scattered audience will feel that he is with them rather than separated possibly by hundreds or thousands of miles.

One important difference between the radio and the stage actor is that the latter is accustomed to use increased volume as an instrument of stress or variety. In radio this is largely prohibited since a sudden raising of the pitch of the voice results in what engineers call "peaking," producing a violent surge of current that will cause distortion, may damage sensitive equipment, and in an extreme case may even throw the station off the air. Some slight change in volume is permitted, of course, frequently modified by having the actor step back or "off mike" for loud tones and close in for soft tones or whispers. Even this procedure is modified by the control engineer, who varies the extent of his amplification in an attempt to keep the entire program at constant volume level. Accordingly, the radio director must develop in his actors a greater ability to get desired effects through the other instruments available: changes in tonal quality, in pitch, in inflection, in intonation, and in pace.

The task of the dramatic director in connection with voice is a very important one. He must be aware of the limitations and capacities of each person he is to cast. If voices that are too similar are selected, the audience will not be able to dis-



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unseen. Classes should be made to realize that there is a marked difference between the physical appearance of the speaker on a platform and his vocal appearance, so to speak, over a microphone. The public speaker may have many interesting or dramatic mannerisms and facial expressions. He may be able to gauge merely by looking at his audience when he should change his tactics or pause for dramatic purposes or laughter. There is no gesture that will help to emphasize the spoken word in this situation. He must depend on voice alone for the impressions and ideas he brings forth from his audience. He must have sufficient variety in his timing to elicit changes in the mood of his audience. More than that, he must remove all tinge of remoteness from his voice, so that his widely scattered audience will feel that he is with them rather than separated possibly by hundreds or thousands of miles.

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The task of the dramatic director in connection with voice is a very important one. He must be aware of the limitations and capacities of each person he is to cast. If voices that are too similar are selected, the audience will not be able to dis-

criminate between characters, the voice must fit the specific character and no other. If the character is to be tired and old, gay and witty, whining, lazy or slow of thought, the speaker's voice must portray the salient characteristic.

Insofar as radio is concerned, the ability to read with fluency and meaning is included in good voice. The radio speaker must strive to give the impression that he is talking, not reading.

In addition to the splendid opportunities given students for creative expression and group activities through radio, it is important to consider the attitude toward speech that may be derived from the use of radio techniques. Standards of pronunciation, enunciation, and articulation for radio announcers, commentators, and actors are high. On the larger networks these standards are adhered to, and many smaller stations also enforce them to the best of their ability.

The requirements of the National Broadcasting Company are set forth in the pamphlet on "The Selection and Training of Radio Announcers."

An announcer in the N B C is expected to average well in the following: a good voice; clear enunciation and pronunciation free of dialect or local peculiarities; ability to read well; sufficient knowledge of foreign languages for the correct pronunciation of names, places, titles, etc.; some knowledge of musical history, composition, and composers; ability to read and interpret poetry; facility in extempore speech; selling ability in the reading of commercial continuity; ability to master the technical details in operating the switchboard; a college education.

The qualities that make for the best radio speech include personality, naturalness, conviction, enthusiasm, culture, and an extensive vocabulary. The radio speaker must avoid all forms of affectation, overemphasis, and overprecision in pronunciation. If he is stilted in speech through a misuse of strong and weak forms, or overstress on weak syllables, he will lose the spontaneous quality so essential to radio presentation.

**Preparation of material.** Since the purpose of radio speech is the same as the purpose of all speech, namely, the communication of ideas, many of the rules that apply to all forms of public address apply also to the preparation of material for the radio. The difference between the problem of radio writing and nonradio writing arises largely from the relationship between the speaker and the audience. The public speaker has an opportunity to see the faces of his audience, to gauge the responsiveness of the group, to feel its restiveness, and to recast his *material quickly in order to renew interest if it is lagging*. The relationship of the radio speaker to his audience is quite different from that of the public speaker since the audience is, for the most part, unseen. Hence the writer for radio must simplify his material before he presents it: he will have no opportunity to judge whether or not he is making his points clear by the facial expressions of his audience. He cannot trust to their understanding unusual words for they are likely to be more heterogeneous than the kind of audience that would normally gather to hear a specific speech in a lecture hall. He must realize that his listeners will have no opportunity to look up a word they do not understand unless they lose a great deal of his speech. He must therefore select only those words that are likely to be understood by the bulk of his audience. Obviously, it is unwise to use unfamiliar or literary allusions without sufficient explanation. Edward R. Murrow, distinguished news analyst and commentator, has listed the practices of experienced speakers in the preparation and delivery of a radio talk. This list which follows will be found helpful for students as well as for experienced writers.

- 1 They select a subject interesting vital and important to people

- 2 They find out what interests people by asking those who really represent different sections of the radio audience such as the businessman the manufacturer the scientist the teacher, the young student the man in the street the laborer the motorman the clerk et cetera

- 3 They write as they talk

- 4 They make their talks alive with things of homely interest
- 5 They make their remarks short, terse, and direct to the point
- 6 They make their speeches concrete and specific about a limited number of points They know that too many ideas confuse the listener
- 7 They write their speeches so as not to crowd the time allotted They allow themselves ample time for emphasis for using a free and easy manner without galloping to a finish
- 8 They use simple understandable words that every listener knows They realize that it is unnecessary to impress on the listener that they know all the big words in the dictionary
- 9 They avoid long pedantic speeches
- 10 They avoid statistics as they would the plague Similes by word pictures are always best
- 11 They avoid humor unless they are qualified to use it They know that it takes a natural humorist to tell a funny story
- 12 They never make the direct statement that they are going to prove so and so They know that this always makes a listener antagonistic
- 13 They approach the microphone as if they were discussing matters with a group of acquaintances
- 14 They speak sincerely and convincingly
- 15 They pace their talks as they would in face-to face conversation
- 16 They always avail themselves of studio time for rehearsals at the broadcasting station
- 17 They follow the meaning of their remarks rather than the actual commas and periods
- 18 They time their speeches at rehearsal and they carefully watch their time
- 19 They leave the audience wanting more
- 20 They broadcast as they talk not as they read
- 21 They do not cough or clear their throats when they are near a microphone They have their manuscripts on loose sheets never clipped together They know that in this way, if they are standing they can drop each sheet to the floor as it is finished
- 22 They say nothing for a few seconds before starting or after closing They are conscious that the microphone might be open and might pick up such words

**Value of radio as a supplementary tool in education** That radio has great possibilities for enriching the school curriculum and for improving adult education cannot be denied The

problem of determining the characteristics of an educational program is sometimes difficult. Whereas some sports and dance-orchestra programs broadcast by educational institutions are not educational, commercial programs sometimes are informative and valuable from an educational standpoint. C F Khnefelter, Educational Consultant of the Federal Radio Education Committee, suggests that the following tests be applied to commercial programs in order to accept them as educational:

1 Does the program convey to the listeners socially desirable information which they did not possess before hearing the program? If so, the program is educational. But the significance of the term "socially desirable information" must not be overlooked. It means information which society at large would regard as being generally desirable for the average person to know, especially such types of information as tend to improve the individual himself and enable him to keep pace with the gradually rising level of social knowledge and culture. This would classify programs dealing with merely curious bits of information as being entertaining rather than educational.

2 Does the program discuss items of knowledge and give clear cut directions for their practical application so that the listeners not only have a clear understanding of the items of knowledge but can make practical application of these as need or occasion arises? If so, the program is educational.

3 Does the program give a step by step explanation of how to do or make a certain thing with clear cut directions as each step is covered so that the listeners can do or make the thing as need or occasion may arise? If so, the program is educational.

4 Does the program present a problem involving the exercise of judgment or constructive thinking in such a way as to bring out, in an impartial and dispassionate manner all of the various factors involved in the problem so that the listeners are stimulated to make an intelligent evaluation and arrive at a logical conclusion? If so, the program is educational.

Obviously, some subjects lend themselves to such an auditory aid as radio more readily than others. Speech for example, has been taught by radio very extensively. The use of a public address system in the school is a valuable aid to pro-

moting interest in speech through amateur radio programs. Another subject that is lending itself to radio presentation is music appreciation. It would be hard to measure the extent and value of the work in this field carried on by Dr. Walter Damrosch with innumerable school children.

Very valuable results have accrued from programs on vocational guidance. Students are very enthusiastic about these programs, especially when they are conducted as interviews with men and women in various businesses and professions.

In many school systems successful radio classes have been conducted in science. Students with the help of the teacher, follow directions in setting up demonstrations and performing experiments. History and geography lend themselves to interesting radio presentation. When dramatization is used in these fields it is important that the material shall not be fictionalized to such an extent that facts are sacrificed or distorted. Maps and globes are important visual aids to supplement radio in geography.

Arithmetic and art appreciation have also been taught by radio with great success. Radio is obviously a fine medium for the teaching of foreign languages. Because of the difficulties involved in acquiring a satisfactory accent and intonation pattern in a foreign language, radio instruction serves as an excellent supplement to the teacher and textbook.

The programs that follow show the fields that are being utilized in one city. Many other examples might have been used had space permitted.

**Educational radio in New York City.** The scheduled programs of the Board of Education of New York City over station WNYC for the year 1953-54 indicate the extent to which radio is being used in the metropolitan area. The listings under kindergarten through sixth year include:

*This Way to Storyland* tales selected from the latest publications in the field of children's literature.

*Tales from the Four Winds*, the favorite folk tales and legends of many different nations in dramatized form.

*Sing Along*, a series of folk songs beloved by young and old

*Neighbors and Friends*, a series dramatizing the part played in the community by the school nurse and the doctor, the policeman the postman the fireman, and many others

*Know Your City*, an opportunity to learn about community resources as well as the geographical and historical relationships in the vicinity

*Polly and Puffy* a series of songs, stories and poems for the youngest listeners

*Look Who's Talking*, a series of programs planned to enrich the speech areas in the language arts activities in the intermediate grades

*Safety Sam Returns*, a series of exciting adventures designed to point up the importance of good safety habits

*Uncle Dan*, a series designed to develop in children an enjoyment and understanding of nature

For the fifth through ninth years programs include

*Americans to Remember*, a series of the stirring events of history dramatically presented through the lives of men and women of historical importance

*Science at Our Door*, a series that highlights different aspects of science

*Senorita Jones*, a program that aims through dramatic sketches to promote better understanding between English speaking and Spanish speaking pupils

*Meeting the Situation*, programs designed to answer questions concerning meeting school associates, meeting the public, meeting the family, and meeting oneself

*Making Friends with Music*, programs designed to provide children with the opportunity of hearing and appreciating good music

*New York Family Album*, a series of programs designed to acquaint children with past customs and events and their relationships to the present

*Ring Around the World*, a series of programs designed to show a foreign land through the eyes of two native children

*Let's Look at the News*, highlights of the week's news

*Feature Story*, a program designed for timely special events and holiday programs



For the seventh through twelfth years, programs include

*The Story Shelf* a series of dramas based on outstanding short stories

*Adventures in Research*, a series that dramatizes stories of important people and achievements in discovery and invention

*Language in Song* a series based on a singing trip to foreign lands

*Famous New Yorkers*, a series that presents stories of New Yorkers who have contributed to the growth of their city, state and nation

*Voici La France*, a series devoted to French songs, industries, music, and art

*American Trail* a series of dramatic programs tracing the growth of our country from the days of the Constitutional Convention to the present

*Journeys in Art*, a series intended to stimulate an interest in art by furnishing background for further exploration in the field

*The World's a Stage* a guidance series designed to help high school students meet the everyday problems of living

*On Stage* a series designed to stimulate interest in the legitimate theater

*Young Book Reviewers* a series of discussions by a group of teenagers about a favorite classic or contemporary book

*New York Times Youth Forum* discussions of timely topics by junior and senior high school students

In addition to the programs listed above, WNYC also carries "The Empire State FM School of the Air" daily from 1 30 to 2 00 P M. This is a series of elementary school programs on all grade levels and in varied subject areas. It is carried by an extensive educational network composed of FM stations in cities throughout New York State.

New York City also has programs for home instruction for high school pupils studying at home. Courses include English, social studies, and science. Students at home are supplied with textbooks and workbooks. Mimeographed materials including assignments, listening aids, and suggestions, are mailed to students and home teachers.

**The rapid growth of television** The first television station on a commercial basis was authorized by the Federal Com-

munication Commission in 1941. By 1945 there were six such stations operating in the United States. By 1952 there was a grand total of 2,053 stations in a thousand communities. It is estimated that by 1956, 95% of the population of the United States will be reached by television.

**The role of television in education.** In April 1952, the Federal Communication Commission tentatively reserved 242 frequencies for non commercial educational television. These may be applied for and utilized only by bona fide educational institutions.

At the beginning of the school year 1952-53 the Department of Health, Education, and Welfare sponsored a survey of educational television throughout the country.<sup>6</sup> The 109 television stations then on the air were asked to name the schools and colleges that were presenting educational television programs over their facilities regularly. The institutions or school systems named were then asked to provide program details in order to determine (1) the extent to which schools and colleges presented television programs, (2) the nature of the programs, (3) the subject areas covered, and (4) the purposes of the program.

While the responses on this study were not complete, they are sufficiently adequate to indicate that programs are being offered in thirty-two states and the District of Columbia. A further breakdown indicates that programs are presented in seventy-six cities, over ninety stations and three networks. Titles are included for 256 program series as they were presented by two state departments of education, seven county school systems, eighty-four colleges and universities and forty-nine public and private school systems. Although the number of weeks each series was on the air ranged from three to fifty-two, sixty-four program series were reported to be on the air throughout the entire school year.

Approximately 43 per cent of all programs indicated that

<sup>6</sup> Broderick Gertrude G. *Educational Television Program Survey*. Washington: D. C. Office of Education. July 1953.

public relations was their purpose. Of these, slightly more than half were programs offered by public schools. For the most part they presented teacher-pupil demonstrations in simulated classroom situations. Some college public relations programs included lectures by faculty members on a wide range of subjects.

The report further indicates that public schools offer thirty-seven direct teaching programs for in-school viewing, and thirty such programs were reported by colleges and universities. Three city school systems reported experimental series designed to provide laboratory experiences for teachers and their pupils to determine the best uses of television programs as teaching aids. There are fifteen so-called "telecourses" included, some of which offer certification through extension divisions and some of which offer no credit but provide syllabi for auditors of the course.

Subjects covered among the direct teaching programs by public and private schools include science, social studies, literature, foreign languages, art appreciation, creative art expression, health education, safety education, vocational guidance, and social behavior. At the adult level lecture subjects include anthropology, adult psychology, child psychology, preventive medicine and health, science engineering, political science, history and geography, public speaking, art appreciation, home making, consumer education, farm information and news.

This first survey shows the large extent to which educational television is indebted to commercial stations which have furnished their studio facilities and production personnel without charge as a public service to the participating institutions. It further reveals that educators are accepting the challenge and responsibility of this newest supplement to education.

Some outstanding educational television projects. While there is too much activity in educational television to report in detail, the following are some of the notable achievements in this relatively new medium of mass education.

The Iowa State College at Ames owns and operates station WOL-TV, a commercial station. This station has developed educational programs on home economics, agriculture, safety education, and information of general interest to the school and non-school population of central Iowa. WOL-TV has sponsored public forums of local origin. Some of these were hour-long programs of various community meetings where controversial questions were discussed and debated. Another type of program on this station consisted of film reports from the state institutions of Iowa, including hospitals and correctional institutions.

The State University of Iowa at Iowa City conducted a project in educational television over a Davenport station. This consisted of a panel presentation which cost approximately \$50.00 per half hour using unpaid student and faculty personnel almost exclusively.

Western Reserve University presents courses over television station WEWS on the subjects of "Economics of American Enterprises" and "Introduction to Music." College credit is given in these courses by examination at the end of the course. The television auditor must take the examination on the University campus. He must also pay fees for registration, textbooks, and tuition.

The University of California at Berkeley also allows credit for a television course, the University of Michigan at Ann Arbor is offering credit courses via television.

Syracuse University has owned and operated its own completely equipped television studios since April, 1950. The Syracuse University Radio and Television Center has two functions: (1) the preparation and broadcasting of superior educational programs, and (2) the training of graduate students in professional television.

The Board of Education of New York City presents a program called "The Living Blackboard" three times a week during the school year over the facilities of Station WPIX. While these programs are devised principally for the high school stu-

dents who received home instruction in New York City, the list of topics that follows shows that these programs have a much wider potential use for home viewers as well as for several kinds of school classes.

The general title of one series of programs is "Face the Facts" and the topics for the spring of 1953 included

The President's Job	Educational Television
Vandalism in New York	The Rise of the Russian Bloc
What About Korea?	International Aid
The General Assembly	Tidelands Oil Problem
Uncle Sam's Bills	New York City Finances

According to the material presented by the Board of Education, the purpose of each telecast is threefold—to supply basic information about the news item under discussion, to stimulate the viewer to further investigation on his own part, and to help him arrive by these means at a right understanding of the problem and to decide on a course of personal actions and attitudes.

Films, still pictures, charts, maps and diagrams will be used extensively. Guests will be invited who are identified clearly in the public eye with the news item under discussion. They will be questioned by representative high school students.

Because this is a series about items current in the news, topics are chosen as the news develops. The listing above, therefore, is incomplete.

Another series of programs centers around the general title "What's the Big Idea?" The question is related to the big idea behind some of the ordinary devices around our homes and the forces of nature as we see them in action in life. The telecasts will present demonstrations and scientific explanations of interest to the average man, but there will be particular stress on comprehending the principles involved in an understanding of general science. The specific topics include

- What Makes the Weather?
- How Is Your Home Heated?
- What Makes an Automobile Go Places?

How Do Instruments Make Music?  
Why Do We Behave Like Human Beings?  
How Do Plants Reproduce?  
How Did Father Time Get That Way?  
What Makes the Wheels Turn?  
What's Inside the Atom?  
How Can We Become Immune to Disease?  
What Is Electricity?  
What Is a Generator?  
How Do Wires and Fuses Get Together?  
How Do Home Appliances Work?  
How Does a Radio Work?  
What's Inside TV?

The third series of programs is devoted to the general topic of "Art in Your Life." On these programs art participation rather than art appreciation will be emphasized. Viewers will be encouraged to create art forms in a personal way with paint, clay, metal, paper, and other material. The program also helps viewers understand how a knowledge of design, color, and form can be used in shaping their own home and community environments. The topics include

Art Within You  
Be a Sculptor  
Picturing People  
Art in Your Home  
Improving Your Looks  
Design Around You  
Painting from Your Imagination  
Make Your Own Greeting Cards  
Designing with Materials  
Your City—Buildings and Builders  
Create Your Own Jewelry  
You and Your Shadow  
Art That Flies  
Your Space Time Party Preparation  
Party on Mars

The New Jersey State Teacher's College at Montclair, New Jersey, produced eight programs of lesson material, planned by public school teachers for their own classes. These eight

lessons were transmitted over an experimental ultra high frequency (UHF) channel to television receivers in thirteen public schools in the towns of Bloomfield and Montclair. They were used as part of the regular school work for one day by the classes for which they were designed.

The viewer-evaluators of this program included educators from various state departments of education, city and town superintendents, and supervisors of visual education. They turned in a total of fifty evaluation forms, checked and made valuable by pertinent comments.

There were many participating teachers and many others in the thirteen schools who were willing to view and evaluate the programs. Altogether they filled out a total of sixty evaluation forms.

From the pupils in the thirteen schools there came 1650 evaluations of separate programs, sometimes with comments and suggestions.

There follow the conclusions of this interesting and valuable experiment.

- 1 Television can make a valuable contribution to classroom teaching supplementing the work of the teacher.

- 2 The television program is most effective when it brings to the classroom experiences, materials, or demonstrations that are not readily available to the classroom teacher.

- 3 The teacher, demonstrator, guide, or other resource person *who appears on the screen* must possess enthusiasm, a knowledge of the principles of teaching, and special qualities of voice and manner, if the lesson is to succeed.

- 4 Technical quality is nowhere nearly so important in educational television as in commercial television. If the content is absorbing, students are quiet, they pay attention, they learn.

- 5 A Television Center and community schools can cooperate effectively to produce good educational results. Teachers should be the planners, and elements representing many sides of the community can work with them in programming education.

- 6 Programs should be limited—should not include too much material. The purpose is not to overwhelm the students, as with a dramatic spectacle, but to teach something distinctive enough to be remembered.

7 Some preparation before classroom reception is always desirable. Those lessons are received best which do not interrupt the continuity of school but which augment and supplement what is being taught.

8 Television has great value in vitalizing subject matter in stimulating student interest and activity and in broadening students' backgrounds.

9 The 20-30 minute program fits into most school schedules and leaves proper discussion time before the end of the period. It is by means of the discussion that the educational values are activated.

10 Production of effective educational programs is practicable by workshop groups made up of college students. They can take part in planning and programming; they can write the scripts and they can put the educational units on the screen.<sup>7</sup>

**Values inherent in television** The values inherent in television as a sight and sound means of communication are becoming increasingly apparent. Dunham and Lowdermilk point out in their bulletin on the subject that it is the means *par excellence* for showing people *how* to do things.<sup>8</sup> It is also a *what* medium for it can present a true picture of any object. It has the added advantage of being a *when* medium for any event may be recorded when it is actually happening. Radio and sound recording both have the ability to illuminate, illustrate, instruct and inform. Their medium is sound alone. But by adding the factor of vision, television takes on an added significance over these older forms.

**Techniques of television speech** The techniques of radio speech may in general be applied to television speech. The problems of voice are similar. Both media require careful control of voice to avoid blasting into the microphone. Both media require a personal appeal in voice so that the listener feels that he is being addressed personally. Because in both radio and television communication the speaker enters the listener's living room vocabulary and sentence structure

<sup>7</sup> Conrad Lawrence H. *Educational Television Moves Forward*. A Report Montclair, New Jersey: State Teachers College, 1952. Pages 37-38.

<sup>8</sup> Cf. Dunham, Franklin and Lowdermilk, Ronald R. *Television in Our Schools*. Bulletin 1952, No. 16. Revised 1953. Washington: U. S. Department of Health, Education and Welfare.



must be modified to this informal atmosphere. Speech takes on a conversational tone quite different from that of a formal speaking situation.

However, two vital differences distinguish radio from television speech. On the radio the speaker usually reads his speech or at least has it at hand in case he wishes to refer to it. On television if he uses notes at all he must learn to use them inconspicuously. A speaker who reads his material dispels the illusion of casualness.

The second difference between radio and television performance concerns the use of unnecessary gestures. Mannerisms that are acceptable in public speaking situations and on the radio may ruin a television performance. Facial and hand mannerisms detract from the appearance of the speaker and may interfere with his communication.

**Adherence to time schedule.** The time schedule of radio and television programs is a very strict one. Many speakers in public speeches or in discussion groups disregard the amount of time allocated them. If a chairman is too polite to stop them they may take considerably more time than is their due. Occasionally in forum periods a panel speaker starts a new speech every time he answers a question. Such procedure is not possible in broadcasting. Thirty seconds is the maximum leeway. The speaker who runs overtime is cut off.

Programs start punctually; therefore the radio or television speaker should reach the station in due time. All material should be rehearsed until it is perfectly timed. Allowance should be made for announcements, introductions, and commercials. Rehearsal with an actual recording will prove helpful in this respect. The speaker should have a story at hand to add if he needs it in spite of his preparations, and he should mark material to omit if he finds he has less time than he had expected.

### PROBLEMS

1. Take some one phase of American life such as science or religion and trace the various effects that radio has had upon it.

- 2 Visit a radio station in your territory and get a picture of the workings of radio transmission from the studio to the transmitter
- 3 Analyze the available program listing of two radio or television stations. Compare the amount of educational programs in terms of total time for Saturday and Sunday of a given week. Listen to and rate some of these programs in terms of formal and informal educational values
- 4 List all the broadcasts that you can find in your area intended for schools or presented by schools. Specify the length of time of your investigation
- 5 From your knowledge of existing radio and television programs in your region develop a series of assignments for out of school listening to be used by students in some curriculum area in which you are interested. Indicate the specific objectives to be served
- 6 Analyze the curriculum of your school for gaps which radio or television programs might fill. Find out if such school broadcasts are available in your region. If not determine what agency in the region might be responsible for the presentation of such programs
- 7 Analyze the activities of adult education groups in your community. Ascertain whether or not their work is meeting all felt needs. If not establish what your school system might do through using radio or television in this field
- 8 Prepare a short talk for a radio or television program. Record your speech. Have several members of the class criticize it from a standpoint of content and form. The main question is whether they would continue to listen to the voice if it were on a commercial broadcast or telecast
- 9 Arrange a panel discussion to consider the problem of radio and television programming. Topics might include educational programs recreational programs children's programs dramas news casts cost of production and any other problems of interest to the discussants
- 10 If you are a teacher try to find out the approximate amount of time your students spend in viewing television the kind of program he sees regularly and the amount of parental supervision and guidance he receives concerning programs. If you are not a teacher try to find some group of children to cooperate in such an experiment. Try to determine whether there is any relationship between school grades and kind of program viewed between school grades and amount of time spent in viewing television

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## **PART V**

### **SPEECH PATHOLOGY**

## CHAPTER 17

### The Problem of Speech Pathology

**Prevalence of speech disorders.** The survey conducted by the White House Conference on Child Health and Protection in 1930 indicated that there were between one million and one and a half million children of school age in the United States who were serious speech defectives. Since the publication of that report, many surveys of individual communities throughout the country have been made. The results have all tended to substantiate the findings of the White House Conference. Even the most conservative reports show that there are a large number of the speech-handicapped at all school levels.

**Seriousness of speech disorders.** Speech defects, whether they are marked or mild, may have a highly detrimental effect on children. In children's early school years, speech is their major tool of communication. As soon as they are aware that their speech is different, or faulty, or hesitant, or in any way conspicuous, they are likely to develop personality problems and behavior patterns that are undesirable.

Some speech faults are mild, if they are neglected, they may become serious. Relatively serious defects can frequently be arrested and sometimes cured if they are discovered and treated before they have become so integral a part of the child's pattern of speech that his personality and social adjustment become warped.

As speech defectives progress through school, they may become increasingly thwarted because of their speech problems.



Frequently they are considered mentally deficient because of their inability to cope with speech situations. A recent example of such misguided diagnosis came to light when a cleft palate case was referred to a speech clinic in New York City. An experienced teacher sent the patient with the disparaging remark that she was a mental defective. The girl tested well above average and showed by her eagerness to improve her speech and her diligence in practice that all she required was expert help from a speech specialist.

Studies of the placement of stutterers in school indicate that they are frequently retarded to the extent of a year or more although as a group they are as intelligent as non stutterers. A recent and thorough study of fifty stutterers in New York City schools reveals the discouraging data that in spite of the fact that all but five of the fifty were normal or superior, not one child was accelerated in grade. The implications of such penalization are many and serious for the speech defective.

Out of school life is likewise difficult for the speech defective. His sensitivity to his difficulty frequently makes social life impossible for him. Hence he is likely to become increasingly introverted and anti social.

From a vocational standpoint the problem of the speech defective is extremely serious. Marked speech defects are hazardous in most professions. There are relatively few types of business in which speech is not important. The economic implications involved in the specialized training of individuals who have no likelihood of ever entering their chosen professions because of speech defects are obvious.

**The responsibility of the school.** Perhaps the first task of the school is to endeavor to educate the home in regard to speech. Through Parent-Teacher Associations, visiting teacher programs, conferences, exhibits and other devices, parents should be taught what to do to help young children in the complicated matter of learning to talk. Many mothers do not understand the necessity for helping children to associate objects with sounds nor do they realize the importance

of talking correctly and slowly to children so that they will learn to repeat sounds, then words, and finally sentences. Above all, parents should be taught not to put too much emphasis on so called perfect speech. They should understand the importance of freedom from emotional tensions of all kinds if speech is to develop with ease and fluency. They should realize the importance of security to children and should guard their children as much as possible from a feeling of inadequacy or insecurity. Parents err generally through ignorance rather than lack of desire to help. To the extent that they can be educated, the responsibility on the part of the school will be diminished.<sup>1</sup>

Because of the fact that parents have been uninformed or unwilling to cooperate, the major task of preventing, arresting, and curing speech defects has devolved upon the school. In the selection of teachers, therefore, boards of education and other hiring agencies should set up definite standards with regard to the speech of incoming teachers. In the elementary grades, at least, an effort should be exerted to require basic courses in speech for new teachers and, when possible, in service training for teachers. Many cities are now requiring the satisfactory completion of a course in speech fundamentals of all incoming elementary school teachers.

Such requirements would not mean that every teacher was to be a speech therapist. Even if all teachers were willing to train for the strenuous and frequently discouraging task of speech correction, many would be temperamentally unfit or would find speech correction distasteful for a variety of reasons.

**The task of the classroom teacher** The teacher who wishes to be helpful to students in the matter of speech must be aware that speech is the response of the whole organism to a situation. In attempting to diagnose with accuracy a speech defect, it is necessary to examine all the anatomical, neurological, chemical, psychological, physiological and sociological factors involved.

<sup>1</sup>Yonkers N. Y. has set up a conference program for parents that is proving very satisfactory.

in speech. Any abnormalities of the speech organs or of hearing may result in a variety of speech defects. Paralysis of one or both vocal cords, for example, is an anatomical abnormality resulting in an abnormal voice quality. Injury to the brain or any of the nerve pathways going from it will constitute a neurological abnormality that will manifest itself generally in a lack of coordination and frequently in a lack of ability to associate sensory stimuli with appropriate motor responses. If the glandular secretions affecting mental and physical development are overactive or insufficient, various chemical changes take place, resulting in voice and speech disorders. Any severe psychological shock may manifest itself in such a disorder as aphonia or hysterical mutism. On the sociological side, one of the most important items for the teacher to know is the language background. It is well, too, to know the economic and cultural levels of the family and its place in the community.

Dr Backus has listed a number of practical suggestions for the teacher who wishes to be helpful but is fearful of interfering with the work of the speech correctionist. Although these suggestions may not apply literally to every case, they should be helpful, especially to the teacher located in a school where there is no resident specialist.

- 1 The classroom teacher should be able to spot possible hard of hearing cases and make arrangements for individual audiometer tests for each.

- 2 She can safely work with ordinary 'run-of-the-mill' articulatory cases. She should have in mind, however, the many possible causes of such disorders, so that she can arrange for diagnosis for all concerning whom there is any doubt. Children with only a lisp or defective *r* or *l* or *h g*, can usually be treated without diagnosis by a specialist.

- 3 Foreign accent should ordinarily offer no diagnostic problems.

- 4 Repaired cleft-palate cases need not be sent to a clinic, unless the teacher feels the need of advice about methods for more effective treatment.

- 5 Unrepaired cleft-palate cases should be sent to a speech clinic for subsequent medical referral.

6 A specialist should be consulted about all stuttering cases

7 A specialist should be consulted about all cases suspected of neurological involvement

8 Vocal defects of quality should receive careful study and diagnosis. Simple deviations in melody, volume or rate can be handled by the teacher

9 Suspected psychological cases should be sent to the speech clinic for possible psychiatric referral

10 The teacher should be wary of branding a child as feeble minded. Speech cases are not infrequently branded as such. The child may be suffering from dysphasia, may simply appear retarded because of his handicap or may be somewhat retarded yet educable. Do not rely very heavily upon group intelligence tests. To be significant, an individual test should be given by a trained psychological examiner. For seriously handicapped children, even such test results must be considered tentative.<sup>2</sup>

**Ridicule and the speech defective** The problem of the speech defective is somewhat complicated by the fact that much of our current humor is directed at him. He is practically the only handicapped member of society who may be laughed at with impunity. If you turn on the radio, go to the movies or the theatre, you are likely to hear the speech defective, especially the stammerer constantly exploited. This is a pernicious slant on the problem of the speech defective. Sometimes he is unconscious that he has a defect, other times he not only knows that he has one, but he is sensitive about it and badly thwarted by it. He develops a sense of inferiority that may manifest itself in a variety of anti social activities.

**The attitude of the teacher.** Although it is impossible for every teacher to be able to diagnose and treat all speech defects there is one requisite that the teacher must have in order to be of real service to the speech defective he must have a sympathetic attitude toward the problem of the speech-handicapped in a world so organized that ridicule and cruelty are more frequent than adequate understanding or sympathy.

<sup>2</sup> Backus, Ollie L. *Speech in Education* pages 87-88 New York Longmans, Green & Co. 1943

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He must make every effort to gain the confidence of the speech defective if he expects to achieve success.

**Cooperation with the speech teacher** In many schools that are fortunate enough to have the full or part-time services of a speech teacher, there is sometimes an attitude among other teachers that the disrupting of regular classes for speech correction constitutes a serious interruption in the important work of the day. The point for the teacher to keep in mind in this connection is that although arithmetic and spelling and science and all the other subjects in the curriculum may be vital few of them persist in out-of-school lives to the extent that speech does. For this reason every cooperative effort should be extended to the speech teacher who in most communities has considerably less time in which to effect changes than the general teacher has to alter attitudes and to stimulate a love of scholarship.

Since the problem of speech defects and their correction is treated in great detail in many excellent books in the field and since the classroom teacher can scarcely be expected to know all about the wide variety of defects and their therapies it is the purpose of the three subsequent chapters to describe briefly only the most common voice and speech defects. Some corrective measures are included with the advice that, if there is a speech correction teacher available, the classroom teacher avail himself of professional advice or cooperate in the matter of sending students to the speech clinic.

### SUGGESTIONS FOR CORRECTIVE PROCEDURES

1. Discover the speech situations in which a student does well. If his responses to speech situations are poor discover the non-speaking activities in which he succeeds.

It is true in speech as in all other subjects that nothing succeeds like success. Give the speech defective a sense of confidence, the power of success and praise and many of his speech difficulties may be easier to dispel.

2. Motivate students to want to improve speech and then select material for corrective work that is compatible with their abilities. Avoid tongue twisters or other tiring exercises until students have

begun to gain confidence then such material may act as a challenge

3 Be sure that in selecting material for corrective procedures you modify it according to the individual needs of speech defectives. In speech correction as in all other activities, the student should feel the joy of achievement

4 Avoid exercises that are too involved for students to follow. Never let them get bewildered by the mechanics of speech drills. As soon as they feel some accomplishment the difficulty of exercises can be increased

5 Vary practice material and speech situations so that students are not bored. Improvement in speech is like improvement in ball playing swimming violin playing or other activities in which a high degree of coordination is required. It is sometimes a slow tedious process to train the ear to distinguish between sounds, and the articulatory organs to make them properly. Students should be kept from feeling discouraged or inferior when their improvement is slow.<sup>4</sup>

6 Keep constantly in mind the fact that speech is largely an imitative matter. Your own speech will do much to help pupils either consciously or unconsciously

### PROBLEMS

- 1 Visit a kindergarten or primary grade in some school in your community. List the speech faults of the children as inconspicuously as possible
- 2 Ascertain what is being done to correct the faults you listed in 1
- 3 To what extent can these faults be said to be due to chronological immaturity?
- 4 Visit a high school class in your community. List the speech faults you hear as inconspicuously as possible
- 5 Compare the lists from 1 and 4. Are there similarities?
- 6 List the names of broadcasts and telecasts on which you have heard speech defectives ridiculed. What is the effect of this kind of program on a speech defective?

<sup>1</sup>Cf. Manser, Ruth B. *Speech Correction on the Contract Plan* (Third Edition) New York: Prentice-Hall Inc. 1951

<sup>4</sup>Cf. Vitalizing the High School Curriculum. *Research Bulletin of the National Education Association* Vol. VII No. 4 Sept. 1929 pp. 187-188



## CHAPTER 18

### Functional Speech Disorders

The term functional speech disorders is applied to those speech faults which do not appear to be the result of an organic condition or an emotional involvement. Sometimes a child with normal hearing and intelligence will make no effort to speak at the usual time another surrounded by doting relatives persists in baby talk in spite of satisfactory hearing. Other functional disorders include lisping, careless speech, foreign accent, and marked regional dialects.

Some functional disorders are part of the process of maturing. As the child develops physiologically and gains independence his speech begins to reflect his maturity. The perseveration of such disorders as delayed speech or baby talk constitutes what may later become a behavior problem or a psychogenic disorder.

**Delayed speech.** When a child relies on gestures rather than on words, when he uses words but distorts them so that they can be understood only by his mother or some other member of his family, or when he fails to communicate orally as adequately as other children of his age range, he is said to be retarded or delayed in speech.

Most children begin to talk somewhere between the twelfth and eighteenth month of life. Some authorities hold that this is the period of speech readiness and that if it is not utilized, a permanent speech disability may result.<sup>1</sup> The development

Stinchfield S. M. and Young F. H. *Children with Delayed or Defective Speech*  
California: Stanford University Press, 1938.

of speech, a highly individualized matter, is contingent on the development of the nervous system. This development differs with every child. It is impossible to say at precisely what time a child should begin to speak. If, however, he is not able to talk by the time he has reached the age of three, serious consideration should be given to possible organic or emotional causes for the delay. Such causes will be found in Chapters 19 and 20.

Some children who apparently have no organic or marked emotional reasons for delayed speech cannot or will not talk. While the precise reason for not talking may not be available in each case, there are many clues that the classroom teacher may look for. Interviews followed by home visits usually show whether a child has been the victim of overprotection or neglect. In some families parents and other relatives vie with each other in anticipating a child's every want. He has no need to speak. The period of speech readiness has been overlooked. The reverse of this situation obtains in a home where a child is not spoken to on the theory that he would not understand. If there are no other children in the family, such a child may be brought up without any normal linguistic contacts.

The use of a foreign language in the home may set up a barrier to speaking English. A child may feel timid or confused by learning a new language at school and may substitute gestures or grunts rather than run the risk of ridicule. If his parents insist on his speaking a foreign language at home when he is endeavoring to learn English in school, he may be further baffled. A retreat into silence may be the only way he can cope with the problem.

**Suggestions for corrective procedures** The classroom teacher may assist the speech clinician by keeping track of any speech situations the child with delayed speech enters into and by taking notes on new words in his vocabulary. He can also help by supplying the clinician with the incidental information he may glean from an interview with one or both parents. Sometimes parents who are a little

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on guard with a specialist will talk more freely to the classroom teacher. Frequently they reveal more in casual conversation than in a formal interview.

The classroom teacher should accept suggestions from the clinician whenever possible. With young children most of the work should be in the form of language games. With older groups more intensive ear training and use of appropriate visual aids may be used to supplement the clinician's work. The interest span of the child should be the main guide to the type and duration of speech activities. Little can be accomplished when fatigue has set in.

If there is no speech clinician available the classroom teacher should consult medical records, scores on intelligence and reading tests and any other relevant material in the school files concerning the child with delayed speech. If there are other children from the same family in the school it would be well to investigate records of their language problems also.

The classroom teacher should have an interview with one or both parents as early as possible in the school year in order to determine possible causes for the delay in speech. In this interview the teacher should try to discover the attitudes of the parents regarding linguistic development in the child. His first duty is to find out whether they are really aware that the child is retarded in speech, having ascertained that information, he should find out what they are doing to improve his speech. A doctoral study of this problem a few years ago concluded that language activities were much more highly regarded in homes where children were advanced in speech than in homes in which they were retarded.<sup>2</sup> The place of a story hour in the regular routine of the family, the attitude toward conversation and family discussions, the encouragement given efforts at participation in such discussions, the attempts on the part of both parents to give the child opportunities for companionship with them and for cooperative family activities and perhaps most important of all, the parents' estimate of their child's potentiality for mature behavior are all significant problems closely related to delayed speech. The teacher will find clues to some of these problems in interviews and he will find others in visits to the home. There he may observe whether the child talks more at home or at school, he may note that one child in the family or possibly one adult, monopolizes conversation, he may feel certain intangible relationships in the family that cannot be

<sup>2</sup> Cf. McInerney, Dorothy M. *Environmental Factors Differentiating Children of Advanced Speech Development from those with Retarded Speech*. Ph.D. Thesis, Stanford University, 1943.

observed away from the home. He should not, of course, criticize anything he observes in the home. Criticism serves to antagonize parents. He should rather explain what he is trying to do in school and ask for cooperation and patience.

Whether there is a speech teacher available or not, the task of the classroom teacher is to set up a friendly speech environment for the child with delayed speech. He should be given as many non-speech responsibilities as possible so that he feels he belongs to the group and is an active, participating member of it, even though he is not very vocal in the beginning. He should be taught simple, concrete words having to do with his daily needs. Difficult or abstract words may further confuse him. No matter how meager his attempts to speak are, they should be encouraged. The major objective is to make him want to talk and to set up situations in which he will talk of his own volition.

**Baby talk.** Baby talk, which is unfortunately considered to be cute in some homes, constitutes one of our major speech difficulties in America. It may be defined as speech containing many sound substitutions and as being generally infantile in pattern. The most common sound substitutions include [w] for [ɹ], ['weɪn] for ['reɪn], [v] for [ð], ['mʌvə] for ['mʌðə], [θ] for [s], ['θɪŋ] for ['sɪŋ], [t] for [k], ['tʊd] for [kʊd], [f] for [θ], ['fɪŋ] for ['θɪŋ], and mispronunciation of [l].

Many of the peculiarities in the speech of young children are due to what Grandgent calls correct, not incorrect imitation of the speech of doting elders.<sup>3</sup> The parents who make sounds carelessly or talk conscientiously in a 'baby-talk' manner are paving the way for great phonetic inaccuracy in their children. Although the problem is primarily one of the home, it is turned over, usually unconsciously, to the school to solve. If teachers in the kindergarten and early grades can themselves make the sounds of English accurately, if they can recognize sound substitutions and if they are willing to give children who make sound substitutions opportunity to imitate correctly made sounds, they can do much to eliminate the pernicious habit of baby talk.

<sup>3</sup> Cf. Grandgent, Charles H. *Imitation and Other Essays*, p. 20. Cambridge Harvard University Press, 1933.

The important factor for parents and teachers to keep in mind is that speech that is thought to be "cute" at six will be considerably less attractive at sixteen, and that at twenty six it may constitute a real vocational hazard.

**Articulatory disorders** Many of the faulty speech habits of childhood are carried on into adolescent and adult years. The sound substitutions, omissions, and distortions of baby talk may be present or slightly modified. The result is muffled or indistinct speech.

**Suggestions for corrective procedures** In correcting articulatory defects the classroom teacher should find out what procedure the speech clinician is following. He should then try to supplement the clinician's work to whatever degree is possible.

If there is no speech teacher available the chief task of the classroom teacher is to help students hear the sounds that are defective. After they have had a good deal of ear training the use of a recording machine may aid them. Care should be taken not to use a recording device before students have begun to hear sounds with some degree of accuracy. Unless they know what to listen for they may waste time that they could spend more profitably in practice.

Motivation is of prime importance in articulatory cases. Too often their families hear nothing wrong with their speech and their friends take their peculiarities for granted. After they have been properly motivated to improve some time should be devoted daily to systematic exercises and correct production of sounds. The importance of tongue lip and palate exercises cannot be overemphasized in the process of correcting faulty articulation. Older children may be interested in keeping speech logs showing their improvement and indicating their lapses.

**Inorganic lisp** Lisp is usually defined as the habitual mispronunciation or the impure production of the sibilant sounds. These sounds are [s], [z], [ʃ] and [ʒ]. Although there are many more phonetic ramifications, for ordinary purposes lisp may be divided into three major classifications: the lingual protrusion lisp, the lateral emission lisp, and the nasal emission lisp. These forms may be functional, organic, or emotional. If there is no organic difficulty in the formation of the teeth but there is a marked sibilance on the production

of [s] or any cognate sounds, the lisp is said to be inorganic, or functional. The inorganic lisp is frequently caused by imitation. Children listen to poorly produced sounds and unconsciously incorporate them into their own speech.

**Lingual protrusion.** Another common cause of inorganic lisp is the protrusion of the tongue on the production of sibilant sounds. This protruding of the tongue usually starts when a child loses his first teeth. He gets into the habit of putting his tongue in the space caused by the loss of the teeth, and, by the time the second teeth appear, he has established a habit that is very difficult to break. This form of lisp is comparatively easy to recognize, since it consists of the substitution of [θ] for [s] and [ð] for [z].

**Lateral emission.** If the tip of the tongue is curled back so that the air is forced out between the sides of the teeth, the lisp is said to be due to lateral emission. This defect is usually organic and due to the formation of the teeth. In any case, however, it may be recognized by the substitution of [ʃ] for [s].

**Nasal emission.** In the production of the nasal emission lisp, the tongue is curled back so far that the sound is emitted through the nose. This production is usually caused by poor control of the soft palate.

**Suggestions for corrective procedures.** Before corrective procedures can be effective, the patient must be able to distinguish between the correct and the incorrect production of the sibilant sounds. For this reason, the teacher must know how to produce the sound correctly so that he may help the child who is trying to improve sibilant sounds. In the production of [s] and [z] the teeth do not meet, but they must be close together, the tip of the tongue is free, but the sides may be anchored against the upper teeth, the middle of the tongue forms a slight groove. Through this groove the air is expelled gently.

For the other two sibilants, [ʃ] and [ʒ], the tongue position is modified. The tongue is flatter and more relaxed than for [s] and [z], the groove of the tongue is broader and shallower.

In order to correct any organic or inorganic lisp, the following rules may be practiced, with modification of material depending upon the age, grade, and interests of the patient.

1 In order to gain flexibility and control, practice lip and tongue exercises on pages 65-67

2 Practice the vowel scale with each of the sibilants in the initial and final positions

3 Next practice words containing the sibilants in initial, final, and medial positions

4 Use these words in sentences

5 Begin to incorporate the correct sound in conversations, class recitations, and oral reading

6 It is sometimes easier to correct the sibilants by practicing [t] several times first then releasing the tip of the tongue for [s]. For example *tttt-ttt*. Pronounce the combination *ts, ts, ts, ts, ts* a number of times

7 Think *ts*, but say *s*

8 Practice the following material, noting the order of combinations. You may find that initial *st* is a difficult combination for you. In that case, try to find an easier combination and work on that first. The practicing of difficult combinations and tongue twisters is not to be recommended, especially in the beginning. After you have worked on all the initial combinations in a systematic way, then proceed to the medial and final combinations

1 Practice the following words, preceding each with the sound of *t*

stop	stab	stick
stare	step	stipulate
stale	steep	study
stay	stool	stuff
stave	stunt	statement

2 Practice the following phrases thinking of the sound of *t* before *s*

style of writing	stave of the barrel
stay a while	stuff paper
stop playing	start the motor
stuff of life	state the matter
stick of candy	stack of cards

3 Practice the following words preceding each with the sound of *t*

strive	strafe	stringent
straight	strew	stripe
strict	straw	strip
strife	strident	streak
stride	strategy	stretch



- 4 Practice the following phrases, thinking of the sound of *t* before *s*

straight line	stretch of land
strict account	strawberry jam
strategic plan	string of pearls
striped coat	strolling along
strip of material	strong feeling

- 5 Practice the following words, preceding each with the sound of *t*

scan	scarlet	skip
scheme	score	skirt
scatter	skill	skit
sketch	skate	squirrel
scald	school	skull

- 6 Practice the following phrases, thinking of the sound of *t* before *s*

scan the copy	sketch of the play
skein of yarn	score of the game
skip the line	scarf of wool
skating pond	scheming to go
scarlet coat	skillful manner

- 7 Practice the following words, preceding each with the sound of *t*

snap	sneeze	snail
sneer	snicker	snag
snob	snatch	snack
sneak	snake	snape/dragon
snare	snore	snarl

- 8 Practice the following phrases, thinking of the sound of *t* before *s*

snag in the wool	snare drum
snack of food	snake near the tree
snow on the road	snipping the ribbon
snatching the bag	snapping the lock
snickering boy	snarling animal

- 9 Practice the following words, preceding each with the sound of *t*

slay	sly	slate
sled	slipper	slim
slope	slender	slide
slake	sleuth	slouch
slowly	sleep	slogan

- 10 Practice the following phrases, thinking of the sound of *t* before *s*

sleigh riding	slow time
slippery pavement	sleek fur

sludge hammer  
slamming doors  
sleight of hand

sloping hill  
sly look  
slide rule

- 11 Practice the following words preceding each with the sound of *t*

sprit	spry	spill
spin	sprite	split
spoon	spite	spine
spy	spider	spire
spend	spike	spiral

- 12 Practice the following phrases, thinking of the sound of *t* before *s*

spoke in the wheel	spelling the word
spirit of the time	spending the money
spinning the top	sprung board
spanning the globe	spraying the hedge
spiking the guns	sparing the time

- 13 Practice the following words, preceding each with the sound of *t*

smoke	small	smell
smock	smart	smile
smitten	smash	smirk
smolder	smattering	smother
smug	smear	smooth

- 14 Practice the following phrases thinking of the sound of *t* before *s*

small talk	smearing the paint
smoking a pipe	smitten with grief
smiling gully	smattering of information
smothering the fire	smoothing out the cloth
smoldering embers	smocking the material

- 15 Practice the following words preceding each with the sound of *t*

swim	swamp	swan
swallow	swain	swarm
swerve	swagger	sweet
swing	sway	swelter
swear	swab	swept

- 16 Practice the following phrases, thinking of the sound of *t* before *s*.

suede bag	swaying rhythm
suave manner	swaggering gait
swelling buds	swarm of bees
swimming the lake	swallowing the water
swerving to the right	swearing to the statement

- 17 Practice the following words, preceding each with the sound of *t*

see	silly	sell
salt	sane	same
sigh	sad	saving
so	sale	salutary
saw	sand	suture

- 18 Practice the following phrases, thinking of the sound of *t* before *s*

sewing group	sand dune
safety door	sawing the wood
seed cover	saving the time
sip of tea	same refrain
same idea	satirical note

- 19 If you are confident that initial *s* combinations are satisfactory, begin to work on medial *s*, as in

destroy	instrument	gasping
destruction	asking	grasping
establish	basket	rasping
instruction	rescue	whispering
ghastly	excite	inspiring

- 20 Practice the following phrases, paying special attention to medial *s*

asking a question	crisply starched
risking a great deal	gasping for breath
hisping noticeably	masking his fear
hasty answer	rescuing the crew
casket of gems	basking in the sun

- 21 Practice the following words trying to avoid undue sibilance on final *s*

dots	rates	toss
lots	cakes	ice
cats	lakes	race
chats	makes	loss
mats	flakes	ace

- 22 Practice the following phrases, paying special attention to final *s*

lease the house	moss on the rocks
class in mathematics	course in statistics
loss of the case	accounts for the office
pass the sauce	analysis of the stress
ace of hearts	emphasis on force

23 Practice the following words, noting the difficult final combinations

chests	asks	rasps
tests	tasks	grasps
lists	masks	wasps
fists	hushs	gasps
mists	flasks	wisps

24 Practice the following phrases *paying special attention to final s combinations*

treasure chests	silver ths ps
lists of words	wisps of smoke
heavy mists	asks for the masks
scientific tests	casks of wine
great risks	difficult tasks

25 Practice the following words *being sure to voice z*

zeal	cousin	windows
zero	wisdom	clouds
zest	lazily	letters
zoom	easily	begs
zinc	buzzed	times

26 Practice the following phrases *paying special attention to z*

great zeal	zigzag lines
zoological garden	choosing words
zinc coating	songs of the birds
buzzing noise	waves of sound
closed windows	wisdom of the ages

27 Practice the following words *avoiding undue sibilance on s*

she	shock	clash
shift	sheet	rash
shave	motion	mesh
sly	attention	wish
shall	lotion	sash

28 Practice the following phrases *paying special attention to s*

shift of gears	fashionable dress
shy child	shouts of laughter
ancient heritage	shimmering lights
brash conduct	artificial respiration
vicious circle	delicious flavor

29 Practice the following words being sure to voice 3

pleasure	azure	prestige
measure	confusion	rouge
treasure	effusion	mirage
usury	visual	garage
persuasion	division	persiflage

30 Practice the following phrases paying special attention to 3

drawing a conclusion	rapid decision
faulty vision	penetrating incision
having a delusion	an optical illusion
a vast treasury	closed garage
measuring the line	amusing persiflage

31 Compose ten sentences containing initial combinations of s and other consonants

32 Compose ten sentences containing initial s with vowels

33 Compose ten sentences containing medial s combinations

34 Compose ten sentences containing final s

35 Compose ten sentences containing final s combinations

**Misuse of the voice** Chronic laryngitis is sometimes said to be an occupational hazard of teaching. When there is no physical impairment present, chronic laryngitis is the result of misuse of the voice. To avoid laryngitis and other even more serious maladies of the larynx, it is imperative that singers, actors, teachers, and clergymen use their voices correctly. Teachers have a two fold problem. They must learn how to use their own voices efficiently and effectively and furthermore they must teach children to use their voices properly.

In screaming, shouting, street corner singing, football cheering and a variety of other manifestations of exuberance, many children and adults injure their voices sometimes irreparably. That much more volume can be achieved through correct use than through incorrect use cannot be overemphasized.

**Suggestions for corrective procedures** Voice exercises should not be recommended until the cause of laryngitis or chronically hoarse voice is ascertained from a medical specialist. If he recommends voice work, exercises such as those indicated on pages 46-58, should be recommended. If he recommends silence for the purpose

of resting or rehabilitating the cords, the patient should be urged to cooperate

**Foreign accent.** Whether foreign accent is slight or marked, it is usually the term used to designate omissions of sounds, sound substitutions, and faulty intonation patterns due to the influence of a foreign language. The classroom teacher with a knowledge of the correct production of English sounds and some training in, or information about, the production of the sounds of other languages can do a great deal to help the student who has to overcome the handicap of a foreign accent.

The student with a foreign accent may develop an inferiority complex unless he feels that the teacher is sympathetic to his problem. The first task of the teacher, then, after he is sure of the accuracy of his own sounds, is to make students feel that their native languages are not inferior to English, but that the method of producing sounds varies with each language in very much the same manner as the tune or melody of each language differs. Students should be made to feel pride in their racial backgrounds and in the contributions of foreign languages to English.

It is manifestly impossible for all teachers to know several foreign languages. Most teachers, however, are required to teach some children who have either learned a foreign language before English or who hear a foreign language at home. In some cases the amount of foreign language used in the home is slight but the influence of the language on English may be marked in intonation, sound substitutions, and general speech pattern. Teachers should be aware of the subtlety of this influence and of the general characteristics of languages other than English.

**Romance languages.** In Romance languages, the consonants [t], [d], [n] and [l], are dentalized (See pages 173-180). Students who have any influence of Romance languages in their speech must be taught the proper placement of the tongue in the production of these sounds in English.

The consonants [p], [t], and [k] are unaspirated, whereas in

English these sounds are unaspirated only before a consonant (See page 155) The sibilants [s] and [z] are made with the tip of the tongue behind the lower teeth In English, such production is usually faulty (See page 180)

There are numerous problems in connection with vowel length and the influence of voiced and voiceless sounds on vowel quantity that make it imperative for the teacher to be aware of the rules for lengthening English vowels and diphthongs (See pages 101-102 and 136-137)

The problems of stress and intonation in Romance languages differ so fundamentally from those of English that the teacher should give students with a Romance-language background opportunity to practice the strong stress and the characteristic down-glide of English.

The following are some of the common sound substitutions made in English by people who speak Romance languages

### French

English	Sounds		Words
	[ɪ] becomes [i]	[hit <sup>h</sup> ]	becomes [hit]
	[e] becomes [ɛ]	[send]	becomes [sɛnd]
	[ʊ] becomes [u]	[buk <sup>h</sup> ]	becomes [buk]
	[ɑ] becomes [ɑː]	[k <sup>h</sup> ɑ m]	becomes [kɑːm]
	[æ] becomes [a]	[mæn]	becomes [mæn]
	[ou] becomes [o]	[moʊ]	becomes [mo]
	[t <sup>h</sup> ] becomes [t <sub>r</sub> ]	[t <sup>h</sup> ɒt <sup>h</sup> ]	becomes [t <sub>r</sub> ɒt]

### Italian

English	Sounds		Words
	[ɪ] becomes [i]	[dɪ d]	becomes [di d]
	[ɪ] becomes [i]	[bit <sup>h</sup> ]	becomes [bit]
	[æ] becomes [e]	[mæn]	becomes [meːn]
	[ʌ] becomes [a]	[ʌp <sup>h</sup> ]	becomes [ap]
	[ɜ] becomes [ɛ( )]	[fɜ]	becomes [fɛ( )]
	[θ] becomes [t]	[θɪru]	becomes [tɪru]
	[ð] becomes [d]	[ðem]	becomes [dem]
	[r] becomes [r]	[red]	becomes [red]

## Spanish

English		Sounds	Words	
initial	[ɪ]	becomes [i]	[in]	becomes [in]
	[æ]	becomes [a]	[æm]	becomes [am]
	[ʊ]	becomes [u]	[k <sup>h</sup> ʊk <sup>h</sup> ]	becomes [k uk <sup>h</sup> ]
	[oʊ]	becomes [o]	[goʊ]	becomes [go]
	[s]	becomes [es]	[snou]	becomes [esno] <sup>4</sup>
	[t]	becomes [t]	[t <sup>h</sup> u]	becomes [t,u]

**German** One marked difference between German and English is in regard to long vowels and diphthongs. In German both may be lengthened before voiceless sounds, whereas in English long vowels may be only half long before voiceless sounds.

Consonants in German are not lengthened after short vowels before a pause as they are in English. Final voiced consonants in German are invariably unvoiced. In English they are only partially unvoiced. (See page 157.)

There are no syllabic consonants in German as there are in English; neither is there any gliding between words or any liaison as there is in English. In unstressed syllables, vowels are not weakened to the extent that they are in English.

Below are listed a few of the usual German sound substitutions in English.

Sounds		Words	
[e]	becomes [ɛ]	[lent <sup>h</sup> ]	becomes [len t <sup>h</sup> ]
[æ]	becomes [ʊ]	[k <sup>h</sup> æn]	becomes [k <sup>h</sup> an]
[ɜ]	becomes [ɪ]	[mɜ θ]	becomes [mɪ θ]
[ʌ]	becomes [ʊ]	[k <sup>h</sup> ʌp <sup>h</sup> ]	becomes [k <sup>h</sup> ʊp <sup>h</sup> ]
[ɛɪ]	becomes [e]	[deɪ]	becomes [de]
[ʌ]	becomes [v]	[ʌlt <sup>h</sup> ]	becomes [vʌlt <sup>h</sup> ]
[w]	becomes [v]	[wɪl]	becomes [vɪl]

**Slavonic languages** The stress in Slavonic languages is considerably lighter than that of English. Slavonic speaking people, therefore, have great difficulty with the vigorous stress of English.

<sup>4</sup> In combinations of initial *s* and another consonant.



In these languages, vowels differ somewhat in length, but the longest ones never seem to be quite so long as English long vowels before voiced consonants

Vowels in unstressed positions are likely to be very short, sometimes disappearing entirely. This is comparable to the philologic process that has taken place in hundreds of English words

The stop-plosives, [p], [t], and [k], follow a rule that is the opposite of English. These sounds are aspirated before a consonant and unaspirated before a vowel

There is a marked tendency to pronounce double consonants, whereas in English, when a consonant is doubled in spelling, usually only one sound is produced

The sound [ŋ] is very difficult for those whose native language is in the Slavonic group. The substitution of [ŋg] is usually made for [ŋ]. (See pages 196-200)

Below are some of the sound substitutions commonly made in English by Slavonic speaking peoples

<i>Sounds</i>	<i>Words</i>
[i] becomes [ɪ]	[ɪl] becomes [ɪl]
[u] becomes [ʊ]	[lʊk <sup>h</sup> ] becomes [lʊk <sub>h</sub> ]
[v] becomes [ʌ]	[ʌv] becomes [ʌv]
[ʌ] becomes [a]	[sʌp <sup>h</sup> ] becomes [sʌp]
[ʌ] becomes [w]	[wʌl] becomes [wʌl]
[ŋ] becomes [ŋg]	[flɪŋ] becomes [flɪŋg]

**Regional dialects.** By regional dialect is meant a type of speech that immediately labels the speaker as being from a certain section of the country. Since we are striving for speech that is inconspicuous, it is well to help students overcome sectionalisms that would make them appear uneducated or ridiculous if they were to move out of their particular neighborhoods. Suggestions for changes in regional dialects must usually be made patiently and tactfully, since many people have built up as a defense mechanism a kind of local pride in their speech peculiarities, others are entirely unconscious that their speech differs from that of other parts of the country.

The teacher's speech should be relatively free from marked regional quality if he is to imbue students with a desire to speak well and inconspicuously

**Suggestions for corrective procedures** In improving accents and regional dialects the classroom teacher should try to supplement the program of the speech clinician. In order to do this effectively, he should have a thorough training in phonetics. Furthermore, he should have a knowledge of comparative phonetics with special emphasis on the language backgrounds of his class.

If there is no speech teacher available, the classroom teacher should try to find out what language is habitually used at home. The best way to get this information is to visit the home. Many children and adults report that they hear only English at home. The English may be so influenced by a foreign language that it has all the major characteristics of the native language rather than English. The classroom teacher should teach phonetics, including some method of intonation, such as the Klinghardt system. He should know the value of repetition of sounds, nonsense words, short phrases, and short sentences in focusing attention on correct production of sounds and intonation. The younger his group, the simpler the material should be, with the emphasis on repetition. With older groups, he should be aware that marked regional dialects are almost as difficult to improve as foreign accents. Sometimes they are more difficult because native speakers lack the motivation of the intelligent foreign-born student who realizes that he has a language handicap.

Whether there is a speech teacher available or not, the classroom teacher should be sympathetic to the problem of the foreign child who may be forced to speak his native language at home because his parents do not know English or wish to preserve their own language. The situation is especially serious in a school where there are few children of foreign background. Sometimes they are ostracized because of their language difficulty or made to feel inferior or incapable of participating in class discussions. The teacher should make every effort to have these children participate, furthermore, he should try to make them aware of the value of their contributions and should encourage the class to do likewise. He himself should be aware that sometimes a functional language disability may become a serious psychological or behavior problem if it is not properly handled.

### PROBLEMS

1. List as many causes as you can for functional delayed speech

2. What are the most common faults in adult speech that typify baby talk?
3. What procedure would you use to help a twelve-year-old child overcome a w-r substitution?
4. If you were teaching a group of hspers, what combinations of sibilant sounds would you begin with? What procedure would you use, if some of the combinations you used were not equally good for all the children in the group?
5. To what extent would you use phonetics in helping adults with foreign accent problems in English?

## CHAPTER 19

### Organic Speech Disorders

Organic speech disorders are those due to an organic or physical handicap. Brain lesions caused by birth injury, accident, or disease, cleft palate or lip, malocclusion of the teeth, a markedly deviated septum, and a tight frenum, that is, a fold of membrane under the tongue, are some of the physical causes of speech defects. Especially with such organic handicaps as brain lesions, cleft palate, and malocclusion there is sometimes a loss of hearing. The classroom teacher should know the results of audiometric tests in such cases in order to help children who need additional ear training to supplement the work of the speech specialist.

**Delayed speech.** The most common organic causes underlying delayed type of speech include defective intelligence, defective hearing, short auditory memory span, and illness severe enough to interrupt his progress when a child was beginning to speak.

**Suggestions for corrective procedures.** The classroom teacher should follow the procedure suggested by the speech clinician. He may assist the clinician by reporting on interviews with parents, visits to the home, and on the child's progress.

If there is no speech teacher available, the classroom teacher should consult medical records, study results on intelligence and other tests, interview the school psychologist, interview the parents, visit the home, and try to find out the cause of retardation. If there is a physical cause, he should enlist the aid of the parents in providing for medical aid. If the delay is due to mental retardation, he should

consult with the school psychologist or guidance specialist or principal about the best procedure. If there is no solution except to retain the child in a regular class, the teacher should keep in mind his limitations and encourage him whenever possible. Other suggestions will be found on pages 403-405.

**Cerebral palsy.** According to the National Society for Crippled Children and Adults there are in the United States approximately 400,000 persons who suffer from a condition known as cerebral palsy, the result of a brain injury. Such injury frequently occurs at birth, although either serious illness affecting the brain or an accident may produce cerebral palsy. Brain injuries are generally classified as prenatal, paranatal, and postnatal.

There are three types of muscular involvement: spasticity, athetosis, or ataxia. The spastics are characterized by uncoordinated, jerky movements of their arms, legs, or other muscles when they try to walk, eat, write, or to perform any precise muscular coordinations. There is a general unsteadiness about their movements, depending upon the number of muscles affected. They frequently have a hearing loss. In mild cases, the condition may be scarcely noticeable until the child tries to perform an act. In severe cases, the spastic may be so handicapped that he cannot perform any service for himself.

Athetoids are characterized by almost constant involuntary contortions. Such writhing movements are aggravated by any plan of the athetoid to act. It is almost impossible for him to complete an action as he planned it. The involuntary movements stop only during sleep.

The third group, the ataxic, is the smallest. The ataxic child loses his balance easily, has difficulty in walking, and is generally very poorly coordinated in all his movements. In addition to inability to coordinate large muscles, he also has a serious visual problem. He can rarely focus.

Sometimes there is an overlapping of types of cerebral palsy. For example, some persons are both spastic and athetoid.

spastic and ataxic. Needless to say, such cases are the most severely handicapped.

Contrary to a belief held until recent years, the cerebral palsied are not necessarily mentally deficient. About a third have suffered such severe damage to the brain that their intelligence has been adversely affected. The remaining two-thirds, however, with special training are able to learn, to adjust to their handicaps, or to compensate for them. About 5 per cent have superior intelligence.

If the muscles used in speech are not affected by the brain injury, there may be no speech involvement in cerebral palsy cases. In general, however, it is estimated that about 70 per cent of those suffering from the condition have speech defects requiring special attention.<sup>1</sup> Because of the difficulty of controlling their speech organs, many cerebral palsied children are delayed in starting to talk, even though their intelligence may be normal or superior. Sometimes they have hearing losses which further delay their progress since they cannot imitate as quickly or as accurately as if they had adequate hearing. Even after they have learned to control their speech organs somewhat their speech may be slow and jerky in rhythm because of an inability to control the chest muscles. Drooling, the result of an inability to use the swallowing muscles properly, often increases the indistinctness of the speech of the cerebral palsied child.

**Suggestions for corrective procedures.** The classroom teacher is not likely to encounter a severely cerebral palsied child in the normal classroom. The most severe cases are usually so handicapped that they have to be institutionalized or taught in special schools or at home. Mild cases sometimes attend regular schools.

Whatever the classroom teacher can do to supplement the work of the speech teacher will be helpful. If there is no speech teacher the classroom teacher should find out from the child's parents and from whatever medical records are available as much as possible about the case and previous speech training. If the child has a serious

<sup>1</sup> Cf. Johnson, Wenell et al. *Speech Handicapped School Children*. New York: Harper & Brothers, 1948.

speech involvement, it will probably be necessary to recommend outside assistance. Such aid may be supplemented in the classroom by drills, articulatory exercises, phonetic training, including ear training, to whatever extent time permits.

The teacher should be aware that the cerebral palsied child may have a number of other problems besides defective speech. His hearing, vision, auditory memory, and intelligence may be somewhat impaired; he may be emotionally disturbed because of his handicaps and the reactions of others to his seeming awkwardness. The cerebral palsied child always has some muscles that are tense. Hence he uses more energy than the non-cerebral palsied and tires more quickly. The teacher should try to reduce to a minimum the number of movements the cerebral palsied child has to make in the classroom. He should also provide as many opportunities for relaxation as possible.

Whether there is a speech teacher available or not, the classroom teacher should assume responsibility for the attitude of his own class toward the cerebral palsied child. He should take the class into his confidence sufficiently so that they will realize some of the problems of the handicapped, that they will not think the jerky, uncoordinated movements of the spastic amusing, or the writhing of the athetoid comic, or the staggering gait of the ataxic side-splittingly funny. They should be ready to assume a protective attitude toward the handicapped when necessary, but not try to interfere with the independence the cerebral palsied child may be trying to attain.

The classroom teacher should realize that cerebral palsy is a highly complex disorder and that the untrained instructor may do more harm than good. The contribution he can make is to set up a congenial atmosphere, one in which the cerebral palsied child will feel that he is among friends and that he has some rating as an individual.

**Organic lisping.** One of the most common organic defects is lisping, caused by the inability of the teeth or jaws to occlude or meet properly. Such malocclusion may involve individual teeth, the dental arches, the alveolar ridges, the jaws, or all of these.

The following classifications of malocclusion will serve as a guide to the classroom teacher: the *overshot* jaw, which exists when the upper jaw protrudes above the lower one. The *undershot* jaw, in which the lower jaw protrudes past the upper one. The *open-mouth* bite, which is characterized by the

teeth meeting on the sides, but not in the front, when the mouth is closed. *Endentation*, which is present when there is a marked irregularity in the plane of the teeth.

**Causes of malocclusion.** The causes of malocclusion are numerous and varied. When we consider that the teeth and jaws, in spite of their closely related structures, develop at entirely different rates, we can better understand one of the common causes for malocclusion. The teeth for the most part are fairly well formed during the early years of childhood, whereas the jaws take over twenty years to complete their growth. The jaws obviously cannot always accommodate themselves to the arrangement of all the teeth in an occlusion which is within the range of normal.

Heredity may play a large part in the formation of the teeth and jaws. If a person inherits facial structure from one side of the family where the jaws are large, and inherits teeth from the other side of the family where the teeth are small, occlusion may be poor.

In addition to the problems connected with the growth of jaws and teeth and to the factors involved in heredity, there are many harmful oral habits that persist in children long after the age when they should disappear. Such habits include thumb-sucking, finger and nail biting, mannerisms of the tongue, such as thrusting the tongue vigorously against the palate or jaws, mouth breathing, poor sleeping positions, and many other practices which interfere with the occlusion of the teeth. While psychiatrists, dentists, orthodontists, and pediatricians tend to agree that there may be phases in very early childhood where some of these habits, such as thumb sucking, are usual, they also tend to agree that their continued presence after the age of three may mean that there are emotional problems that cause the habit to persist. They recommend that the home environment of the child presenting such habits be carefully studied.

**Results of malocclusion.** From a point of view of health, a serious malocclusion may have far reaching effects. If, for



example, there is an inadequate chewing surface, digestive difficulties may result, especially in adult life. Aesthetically, poor occlusion may affect appearance to a degree that results in selfconsciousness and a feeling of inferiority.

From the standpoint of speech, any type of malocclusion may affect articulation, especially of the sibilant sounds. The correction of the malformation does not mean that speech habits will automatically change. Usually, the patient needs speech rehabilitation when the orthodontia has been completed.

**Suggestions for corrective procedures.** The classroom teacher should be aware of the recommendations of the speech clinician to the parents of the child with malocclusion. When possible, he should reinforce these recommendations in interviews. If for some reason orthodontia is not used, he should try to supplement the corrective program set up by the speech teacher.

If there is no speech clinician available, the teacher should endeavor to interest the parents in having the child examined by an orthodontist. In some areas such an examination can be made at a dental school clinic.

If a child is wearing braces he may not be able to do satisfactory remedial work in speech. He will, however, profit from systematic tongue and lip exercises, if he has a sufficiently good ear, he may be able to improve sibilant sounds to some extent.

The suggestions for corrective procedures on pages 403-413 should be used whenever it is possible to begin remedial work.

**Tongue-tie.** Underneath the tongue, there is a fold of membrane, commonly called the *frenum*. This cord may be so short that the tongue does not have sufficient freedom to make some of the sounds of English satisfactorily. A very simple operation in which the *frenum* is clipped will make it possible for persons whose speech is impeded by the tension of this cord to have normal freedom of the tip of the tongue.

**Suggestions for corrective procedures.** If you notice that a child has great difficulty with the sibilant sounds and the gum ridge sounds, a difficulty usually accompanied by a generally infantile speech pattern, examine his tongue. If the *frenum* shows tension when the tongue is pointed toward the palate, or if the tongue is obviously tied to the floor of the mouth, the only remedy is to recommend

that the child have his frenum clipped. Sometimes, even when there is sufficient tension to prevent freedom in producing sounds, a patient, by dint of concentration for examination purposes, may perform normally. The medical examination, therefore, should preferably be made by a specialist who is familiar with the production of English sounds.

Do not try to have the child exercise his tongue vigorously before this operation has been performed, undue strain may tear the frenum, and the developing scar tissue may make an operation difficult or impossible. A few weeks after the operation, speech rehabilitation may be begun to make the tongue more flexible and at the same time to give the patient greater control in the use of his tongue in sound production.

Despite the fact that this is a simple operation, it should be performed by a skillful surgeon, as any excess scar tissue may impede the patient's progress in speech.

In the case of high school and college students, the procedure is the same. An operation should precede strenuous corrective work in speech.

**Cleft palate.** The formation of the palate, or roof of the mouth, may be defective at birth. In some cases, the cleft, or opening, is in the hard palate, in others, the soft palate is improperly formed. Surgery has done much within the past few years to increase the likelihood of *successful operations on cleft palates*. If children are operated on early enough (during the first three years), there may be no noticeable defect in speech. Where operations are performed at a later date, however, the problem is more difficult, since the patient must be taught to say sounds that he might otherwise have assimilated naturally. After a palatal operation, if the patient has previously learned to talk, he will need speech rehabilitation. The task of the classroom teacher with these palatal defectives is to have them hear correct sounds and to give them opportunity to say sounds correctly.

If a student has markedly nasal speech coupled with inaccurate, and sometimes unintelligible, production of the sibilants and the sounds of [k], [g], and [ŋ], the teacher should examine the roof of his mouth to determine whether or not the palate is

cleft, or whether there has been an operation performed for cleft palate

**Suggestions for corrective procedures.** The most important part of the speech rehabilitation of cleft palate cases has to do with ear training. After a patient is accustomed to making the sounds with such marked nasal resonance as occurs in cleft palate speech, he must be trained to hear the kind of voice that results from balanced resonance.

Yawning is a helpful exercise because of the activity of the soft palate. Whistling, blowing bubbles, or playing a mouth organ may also be advantageously practiced, especially by small children.

After there is some freedom of the soft palate, work in individual sounds may be started, especially in the sounds of those consonants that are most difficult, such as [k], [g], and [ŋ]. The sibilants should be corrected in accordance with the corrective suggestions for hisping on pages 408-413.

**Hoarse voice.** Hoarse voice may be defined as any chronic, marked huskiness. There are two major causes of hoarseness: misuse of the voice, discussed under functional disorders on pages 413-414, and pathological impairment. A third type of hoarse voice, which appears to stem from a psychogenic disturbance, is discussed on pages 439-440.

**Pathological impairment.** The pathological causes of hoarse voice are numerous, some of them may be very serious. They include (1) pathological conditions of the larynx proper, such as paralysis of one or both vocal cords, hemorrhage of the vocal cords, chronic laryngitis, infection, and growths on the larynx, and (2) pathological conditions of the adjacent organs, such as diseased tonsils or adenoids, chronic pharyngitis, diseased sinuses, chronic nasal catarrh, and deviated nasal septum. Pathological conditions may cause consecutive hoarseness (laryngitis) by changing the physical activity of nose breathing or by causing mouth breathing because of nasal obstruction. Besides, the catarrhal conditions may *themselves* extend into the larynx, causing hoarseness by chronic laryngitis.

**Suggestions for corrective procedures.** While the classroom teacher can obviously do very little to alleviate these physiological

difficulties, he may be able to help by directing students who have habitual hoarse voice to competent medical authorities to ascertain the factors involved in causing the vocal quality. Before the classroom teacher or the speech teacher can attempt to increase the *effectiveness of the voice* the *cause of the hoarseness* must be ascertained. It is sometimes very dangerous for persons with hoarse voices to use their voices, in other cases, where the hoarseness is due to faulty production of voice, *what is needed most is proper exercise to improve tone production*. Until he is confident that there is no pathology requiring rest or medication, the teacher should refrain from recommending exercise.

**Nasality.** Nasality is a voice defect produced by too large a proportion of nasal re-sonance. Some speech authorities say that this is the greatest speech problem of the Atlantic seaboard. In nasality there is too much nasal resonance for the amount of mouth resonance. In order to equalize the resonance, we must analyze the cause of the undue nasality.

Sometimes nasality is due to a physical cause, usually an abnormality in the nose, therefore it is well to have an examination by a nose specialist before attempting any corrective program. If there is no physical reason for the undue nasal resonance the difficulty will probably be found to be due to incorrect articulation. If the soft palate is too low during vocalization, nasality will result.

All sounds in English should be made with the soft palate high, except [m], [n], and [ŋ], which are nasal sounds produced with the palate low. Say [a] with your palate low. Note the sound. Now say it with your palate high. Note the difference in sound. Use a mirror to watch the action of your soft palate.

In fatigue, the soft palate is likely to be too low, hence even speech that is normally good may become nasal. The mouth, as has been stated before, is an important resonance chamber, when people talk with their mouths practically closed and their jaws tight, there is not sufficient use of the opening of the mouth for resonance. Unrelaxed throat muscles and a tight jaw result in increased nasality. Some people speak with nasality because they spread their mouths too energetically on

all sounds, disregarding the fact that much of the beauty and richness in English speech comes from the rounding of round sounds

**Suggestions for corrective procedures.** In order to correct the speech of students who have nasality, it is again vital that the teacher know how to make the sounds of English correctly. The following exercises may help you to gain flexibility in controlling your soft palate, they may also be used effectively with children whose voices are nasal

1 Look in your mirror and observe your uvula. Breathe through your mouth and notice that, when you breathe in, the uvula disappears and the soft palate is raised. Do this several times, but not enough to make your throat and palate muscles tired.

2 Look in your mirror and yawn or simulate a yawn. Observe the soft palate.

3 Try to make the soft palate rise. Try to make it rise and fall rhythmically.

4 Read carefully the description of the sound of [a] on page 124. Looking in your mirror, make this sound with the lower jaw completely relaxed. If you have difficulty in relaxing the jaw and throat, practice yawning again. Persist in this exercise until you can relax your throat muscles voluntarily.

5 Practice all the words listed for the sounds of [t], [d], and [n], being sure that the tip of the tongue is very flexible.

6 Practice all exercises on pages 46-61 for relaxing and breathing.

7 Practice all the additional exercises for the sounds of [t], [d], [n], and [l], on pages 173-180.

**Denasalization.** The opposite of nasalization or nasality, is denasalization, evidence of too little nasal resonance. Such physical conditions as chronic catarrh, sinus infection, or adenoids produce this unpleasant vocal quality. Students who are chronically denasalized should be sent to competent medical authorities.

**Suggestions for corrective procedures.** If operative procedure is recommended, there is little that can be accomplished in the way of voice improvement until the patient has recovered from the opera-

tion The following exercises may be used with adults or children to gain more flexibility

1 Look in your mirror and observe your uvula Breathe through your mouth and notice that when you breathe in the uvula disappears Do this several times but do not let your throat and palate muscles become tired

2 Yawn or simulate a yawn Observe the soft palate

3 Pant Watch the action of the soft palate

4 Try to raise and lower the soft palate without breathing

5 In the sounds [m] [n] and [ŋ] the soft palate is low, in the production of other sounds it is high Practice combinations similar to the following for all three consonants

mi	mi	mi	mi	mi
ma	ma	ma	ma	ma
mu	mu	mu	mu	mu

6 Read the exercises on pages 161-162, 177 and 197-200 for [m], [n] and [ŋ]

### PROBLEMS

- 1 What effect do braces on the teeth have in the production of sibilant sounds?
- 2 Assume that you have been asked to plan a speech program for cleft palate children What visual aids and other devices would you use to give variety to your program?
- 3 What is the effect of a marked tongue or facial mannerism on articulation?
- 4 What is the effect of a tied frenum on speech? What sounds are especially involved?
- 5 Observe a high school class for several periods What voice problems are apparent? What corrective procedures is the school following to improve these cases?

## CHAPTER 20

### Psychogenic Speech Disorders

**The problem of psychogenic disorders of speech** Those speech disorders that seem to have no discernible functional or organic etiology are classified as psychogenic. Such disorders, including types of delayed speech, stuttering, neurotic lisping, neurotic hoarse voice, and hysterical aphonia are symptomatic of deep-seated conflicts or anxiety neuroses and should be treated as such rather than as speech problems *per se*. Psychotherapy may be required to get at the root of the disorder of which the speech defect is merely one symptom.

**Delayed speech.** There are some children who appear to have normal or superior intelligence, satisfactory hearing, no history of severe illness at any critical time in their linguistic development, and no history of brain injury, but who nevertheless have delayed speech. In some of these cases, it is possible to trace the delay to deeply rooted emotional causes. A feeling of rejection or inferiority, the birth of a younger brother or sister who seemed to rob him of his parents' interest and affection, divorce or the death of either parent, friction between his parents and many other influences may affect a child very seriously. Anything that affects him emotionally and nervously may affect his speech. While not all children are affected to the same degree by any of the influences listed, enough cases of delayed speech can be traced to emotional upsets so that every effort should be made to determine the kind of emotional and linguistic environment the child was exposed to in his pre-school life.

**Suggestions for corrective procedures** The classroom teacher should follow the recommendations of the speech teacher. His most important task will be to make the child with delayed speech feel that he is part of the group. He should be given some responsibility, preferably of a non-speech nature in the beginning of the term.

The suggestions for corrective procedures on pages 103-05 may be used if there is no speech clinician available. The classroom teacher will find that the restrictions of time make it impossible to accomplish a great deal with some delayed speech cases. He should try to interest their parents in the work of a specialist outside of school hours.

**Stuttering.** The term stuttering which is now widely used in preference to stammering, indicates habitual blocking, repetition, or hesitation which disturbs the rhythm of speech. While everyone at some time or other experiences a lack of fluency in speech, most people regard such interruption of fluency as a normal concomitant of fatigue or tension or excitement. To the stutterer however, such an experience may be catastrophic. It is associated with his failure to communicate fluently and may set up an emotional barrier which will not only carry over to subsequent speech activities, but will cause him to anticipate difficulty with certain sounds or words even before he attempts to speak. This anticipatory fear of speaking has as its root an anxiety state that has many manifestations. Stuttering is only one of these manifestations, but unfortunately it is the one that parents are usually most perturbed about.

**Theories of causation** Whenever we find a number of books all stating emphatically the cause and cure of a malady, and all disagreeing fundamentally, we may be reasonably sure that not very much is known about the subject under discussion. This is somewhat the situation with regard to stuttering. Theories on the cause of stuttering have been numerous and varied but despite years of research and the evolution of many plausible theories, no single cause has actually been isolated.



Research on stuttering in the first quarter of the twentieth century was largely centered on biochemical and physiological causes. A simple physiological theory was based on the idea that a laryngeal cramp prevented phonation and hence resulted in blocking. More involved physiological causes were sought in an investigation of motor disturbances and in a variety of metabolic studies including those of carbon dioxide content, blood chemistry, glandular imbalance and nutritional lacks.

Closely allied to physiological causes were those classified as neurological. They included studies of cerebral confusion in which stuttering was thought to be the result of an amplified transitory amnesia.<sup>1</sup>

For a number of years the most popular of the neurological theories was cerebral dominance.<sup>2</sup> By cerebral dominance is meant that in any highly complicated activity such as speech there is a single functionally dominant center in the brain that controls the activity. In speech the dominant hemisphere of the brain assumes the lead in innervating the paired speech musculature on both sides of the body. This type of innervation is quite different from the type of motor control that is evidenced in a right handed person in whom the movements of the right hand are controlled by the left lobe of the brain and the movements of the left hand are controlled by the right lobe. Many persons show no marked motor lead. In the absence of dominance there is likely to result a cerebral confusion that manifests itself in stuttering. The practical application of this theory was that if a left handed person were made right handed he would be likely to stutter as a result of cerebral interference.

Many left-handed persons become ambidexterous or right-handed because of the demands of a right handed world. Not only do most of them not stutter but many never know that

Cf S. ft E. B. *Speech Defects in School Children* Boston: Houghton Mifflin Co. 1918.

<sup>2</sup> Travis Lee Lillard *Speech Pathology* New York: Appleton Century Crofts, Inc. 1931.

they are left handed until they are tested for handedness. When left handed children are trained to be right-handed under great tension in an unpleasant atmosphere, some of them express their anxiety state by stuttering, others do not. The theory concerning handedness and frequency of stuttering obviously presents fundamental weaknesses and can scarcely be considered as the only etiological factor in stuttering.

The left handed student should be spared the stigma of inferiority. Teachers should keep in mind that the left-handed have difficulties in adjustment because of external social pressures on them rather than innate characteristics concomitant with handedness. In the words of Wile, "it would be unfair to assume that left handedness, *per se*, is responsible for might save left handedness."<sup>2</sup>

Biochemical, physiological and neurological theories of causation in the aggregate have tended to show that stutters and non-stutters do not differ with any degree of statistical significance in the areas tested. The lack of conclusive evidence to support the theory that stutters differ from non-stutters because of physiological differences may account to some extent for the popularity of psychiatric theories of causation which indicate that stuttering is a manifestation of a psychoneurotic condition.

As with physiological theories, there is a wide divergence in viewpoints concerning the exact cause of the psychoneurosis which manifests itself in stuttering. Some psychiatrists term stuttering an attention getting device, the symptom of an inferiority complex. To them the blocking in phonation indicates that the stutterer is unwilling or unable to make a satisfactory speech adjustment with his fellows.

Others, notably Dr. Corbit and his followers, have defined stuttering as a symptom of auto-criticism in the oral area. They have identified the blocking in phonation of the stutterer

<sup>2</sup> Cf. Wile, *It's How Close I Get and Left*, 44. Boston: Little, Inc. 1934.

with the infantile satisfaction obtained in the muscular action of suckling

Cobb,<sup>4</sup> who believes that a combination of lack of cerebral dominance and anxiety neurosis is the cause of most stuttering, also indicates that there may be multiple causes

Some authorities, such as Johnson<sup>5</sup> and Van Riper,<sup>6</sup> subscribe to a semantic viewpoint. They believe that stuttering is learned behavior which grows out of the non-fluent speech of early childhood. The basic premise of this theory is that all children go through a period of non fluency, the result of trying to express themselves orally. In this stage of development they may be primary stutterers, unaware that they are non-fluent. Those who are ridiculed or punished or made self-conscious by parents or other adults who want "perfect" speech begin to fear speech situations. Stuttering with its concomitant contortions, grimaces, and other characteristics results. Such children become secondary stutterers, aware of their non fluency and all too frequently find it a devastating handicap.

As in any field where there is much controversy concerning causes there is also a great deal of disagreement on therapy. Ainsworth<sup>7</sup> suggests a practical approach when he lists the following questions to be considered by the speech therapist in his reading about stuttering and its etiology:

Does the author believe that the stutterer is constitutionally different from the normal speaker? If so what is the character of the difference? Does the author think that stuttering is a direct outgrowth of specific constitutional factors—or of environmental influences—or does he feel that it results from a neurotic condition?

<sup>4</sup> Cf Cobb S and Cole E N. Stuttering. *Physiological Review* 1939 Volume 19 pages 49-62

<sup>5</sup> Cf Johnson Wendell. *Speech Handicapped School Children*. New York Harper & Brothers 1948

<sup>6</sup> Van Riper Charles. *Speech Correction Principles and Methods* (Third Edition) New York Prentice-Hall Inc 1954

<sup>7</sup> Ainsworth Stanley. Integrating Theories of Stuttering. *Journal of Speech Disorders* 1945 Volume 10 pp 205-210

**The problem of the teacher.** When one considers the conflicting mass of theories, he can readily see that the problem confronting the classroom teacher is a serious one. About one per cent of the public school population stutters. What is the task of the classroom teacher? Perhaps the most important single fact for him to know about stuttering is that its cause is still unknown. As in the case of all personality and behavior problems there are probably many etiological factors that may be causative. If the cause or causes are ever isolated, a "cure" may eventually be found. It may be assumed that the cure for any one person will differ from that of fellow stutterers because different etiological factors will doubtless obtain in therapy as in causation.

Stuttering is particularly baffling to the classroom teacher. A child who stutters badly in speech will sing or act without blocking, one who stutters badly when he recites will be heard speaking fluently on the playground or with his classmates. One who blocks badly on certain sounds will say the same sounds in different positions in a word without difficulty. These facts are largely responsible for the mysterious nature of stuttering. From the point of view of the teacher, stuttering may seem like stubbornness, perversity, or a desire to be released from recitation. Such deductions are unfortunate for both teacher and pupil. The teacher who thinks a stutterer is merely stubborn will have difficulty in helping him. The stutterer who is aware that he is being unfairly judged will only stutter more violently.

The following are some of the important facts about stuttering that may be of value to the classroom teacher.

- 1 Stuttering is not an indication of stubbornness or perversity. It is a blocking that manifests itself in an involuntary articulatory breakdown.

- 2 Stutterers generally show no marked difference in I. Q. from non stutterers, if one assumes that the normal range lies between 90 and 110.

3 There is no conclusive evidence at this time that stuttering is an organic defect

4 Male stutterers outnumber the females

5 Probably twice as many children begin to stutter for the first time after they have attended school

6 Many more boys begin to stammer during the first five years of their schooling than began before their school life

7 Stuttering is probably not hereditary The reason that it seems to run in families is that parents or other relatives have projected a fear of stuttering because of their knowledge of its existence somewhere in the family

8 All children speak non fluently to some degree in their early years Too much attention or criticism paid to this non fluency may result in habitual non fluency or stuttering

9 Much harm may be done by telling the stutterer in conversation or recitation to "go slowly," "repeat the sentence without stuttering," "take a deep breath," and other traditional phrases The more attention that is called to the stutterer, the worse he is likely to become

10 According to studies by Brown,<sup>8</sup> relatively more stuttering occurs on

a Consonants, as compared with vowels

b Longer words, as compared with shorter

c The first word of a sentence, as compared with words in other positions in the sentence

d Nouns, verbs, adjectives, and adverbs, as compared with other parts of speech

11 The stutterer should be watched carefully for fatigue, restlessness evidences of malnutrition, or undue glandular activity Every effort should be made to ascertain the child's general living habits It is well for the classroom teacher to enlist the cooperation of the medical department of the school in this regard If there is a speech clinic in the school, this

<sup>8</sup> Cf. Brown, Spencer F. The Loci of Stutterings in the Speech Sequence *Journal of Speech Disorders*, 10: 181-192 (1943)

information will, of course, be more readily available than if the regular teacher has to depend on his own resources

12 Stuttering is very difficult to cure, many authorities believe it is incurable. In any case, even though a patient is thought to be cured, he is likely to have what is known as a lapse, or a period in which he will revert to stuttering

13 Cooperation with the family is important if the teacher is to ascertain very much about the child's reaction to his family and their attitude toward his handicap. From relatively few conferences, the discerning teacher can gather a great deal about the tempo of family life

**Suggestions for corrective procedures.** The classroom teacher should follow the suggestions of the speech clinician. He should keep as careful a record of the speech activities of the stutterer as possible so that he can report to the clinician about progress and problems

If there is no speech clinician, the teacher should try to set up a friendly atmosphere for the stutterer but should not try to take on the work of the specialist. While the teacher cannot be expected to devote too large a proportion of his time to the stutterer, there are many ways in which he can include in his general program special consideration for him

Since the stutterer is likely to feel inferior or badly adjusted to the group he should be given as many non speaking tasks in the classroom as can be provided. He may for example keep attendance records assume responsibility for distribution of supplies take care of flowers and go on errands. When possible he should be praised for his efficiency in these or other tasks

Questions should be so phrased that the stutterer can reply briefly, preferably in monosyllables in the beginning. It is well to have him sit in the front of the room if he will not be *unduly conspicuous*

The stutterer should not be asked to write the answers to questions answered verbally by his classmates. The theory that we learn to do by doing works in speech as well as in other fields. The stutterer, therefore though his knowledge of his material may be measured by written work or tests should be given opportunity to reply orally so that he will feel himself a member of the group rather than apart from it

Under no circumstances should the stutterer ever be ridiculed by his classmates. Their cooperation must be gained in encouraging

the stutterer and making him feel at ease. The best-intentioned efforts of teachers are likely to meet with failure unless the stutterer is helped to find security and ease in his classroom circle.<sup>9</sup>

**Neurotic lisping.** If there is no physical reason for lisping, and if, in spite of corrective work, the patient seems to make no progress in improving a lisp, he may have the kind of lisp that is designated as neurotic. This type of lisp accompanies speech which is generally infantile and which apparently persists because the patient either consciously or unconsciously desires to keep it. It is usually connected with a lack of desire to grow up.

**Suggestions for corrective procedures.** Before much progress can be made with the neurotic lisper, the cause of the desire to keep the lisp should be ascertained if possible. The teacher is frequently helped if he knows the attitude of the family toward the child, that is, if he is pampered or waited on, or if he wins commendation because of his childish mannerisms. Cooperation with the family in attempting to make the child more responsible may be a helpful procedure.

As in all emotional disorders affecting speech, the first requisite is a sympathetic attitude of the teacher toward the child. One approach to the problem of correction is through the use of words which the latter already pronounces correctly. The patient may gain a feeling of confidence through drill on these words, and from them he may proceed to words in which he makes the sibilant sounds badly.<sup>10</sup>

Since success in corrective work is conditioned by the desire of the patient to lose the lisp, he must first be motivated to want to lose it. Thereafter, drill work in accordance with his age and interests should follow the general corrective suggestions for lisping on pages 403 to 413.

**Neurotic hoarse voice.** Neurotic hoarse voice is frequently associated with extreme nervousness or hysteria or with a feeling of inferiority, sometimes racial in origin. Superficial observation seems to indicate that peoples with a long history of

<sup>9</sup> Cf. Raubicheck, Letitia. *The Stuttering Child. The Spoken Word.* The Good Speech Society of New York. Vol. I, No. 2, November 1933, pp. 8-9.

<sup>10</sup> Cf. Blanton Smiley. 'Neurotic Elements in Lisping.' *The Spoken Word.* The Good Speech Society of New York. Vol. I, No. 1, February 1933, pp. 9-12.

oppression have a large number of hoarse voice problems. Much scientific study is needed to throw light on this problem, but, in the meantime, the teacher is confronted at all school levels with the hoarse voice which is due to fear, nervous instability, or inferiority. If there is no physiological basis that can be discovered for the hoarseness, and no history of a congenital hoarse voice, an emotional cause should be sought.

**Hysterical aphonia.** In the absence of physical causation, a complete loss of voice is designated as *hysterical aphonia*. This malady is symptomatic of a behavior problem or a deep-rooted anxiety. Occasionally, a speaker is stricken with it just before he is to speak. Sometimes, a student is unable to recite in class or speak in the auditorium because of loss of voice or fear of loss of voice.

**Suggestions for corrective procedures.** The student suffering from neurotic hoarse voice or hysterical aphonia should be treated similarly to the stutterer or the neurotic lisper. He should be made to feel that he is an integral part of the group, he should be praised for tasks well done. Whenever possible, responsibility should be given to him as a group member. Attention should never be focused on his disability, he should never be made to feel different or inferior, above all, he should never be ridiculed. He should be referred to a psychiatrist as soon as such psychogenic disorders are observed.

### GENERAL SUGGESTIONS FOR TEACHERS

1. Discover what sound substitutions children in your classes make.
2. Listen carefully to ascertain whether or not they always make the same substitutions. For example, if a child says "thing" instead of "sing," notice whether he makes the same mistake when [s] is medial or final, notice also whether there is a mispronunciation of cognate sounds.
3. Have those who make sound substitutions examined physically to determine whether there is any physical cause for the substitutions.
4. Have those who make sound substitutions examined for hearing difficulties or evidence of regional deafness.
5. Notice whether children hesitate on sounds, whether they always hesitate on the same sound, whether they hesitate on a sound



only in the initial position or whether there is also hesitancy when a specific sound occurs in medial or final positions

6. Notice carefully the voice quality of children in your classes. If any voices are marked by extreme nasality or huskiness, be sure to have the children examined for physical causes.
7. Make sounds carefully so that children may have the advantage of hearing accurate sounds.
8. Observe children with speech difficulties to ascertain whether or not these same children have other associated handicaps, such as delayed reading or undue trouble in penmanship. There may be a neurological impairment causing a slowing-up of all language processes.
9. Note whether defects in voice and speech are more marked at some times than others, if so, try to analyze the reasons for their being more marked.
10. Find out all you can about the speech habits of the speech defective's family. Observe, also, to the best of your ability the relationship that exists between the speech defective and various members of his family. Is he affectionate, jealous, sullen, unduly emotional, or unfriendly?

### PROBLEMS

1. If you are a teacher, list all the speech defects you find in any one class. What provision are you attempting to make to help the speech defectives in this group?
2. If you are not a teacher, observe a class in your major field of interest as many periods as you can during a week. Analyze the types of speech defects you hear. List the various types and indicate whether or not any apparent speech correction is going on in the class.
3. Visit classes. Note whether teachers have any marked defects of speech or voice.
4. Invent a simple language game for lispers. Have in mind a specific age group.
5. Make a detailed study of at least one stutterer. Find out whether he is left handed or right handed, how many brothers and sisters he has, and whether or not any of them has a similar disability. Observe him carefully to note his social reactions in a group.
6. Read Wendell Johnson's *Because I Stutter* to get the reactions of a stutterer.

7. Present a feasible plan for taking care of speech defectives in any school system
8. Find out the possibilities for clinical work in speech in your community
9. What facilities are available in your community for nose and throat examinations by experts at clinical rates?
10. Investigate diagnostic tests in speech Use at least two such tests, and report your results

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## APPENDIX

### **Pronunciation List**

## APPENDIX

### **Pronunciation List**

## Pronunciation List

Many of the following words are commonly mispronounced. Check your pronunciation with a standard dictionary. Then write the words in phonetics, including intonation.<sup>1</sup>

### A

abacus	<i>adamantine</i>	<i>alumni</i>
abdomen	address	amateur
aberration	adept	ameliorate
abhorrence	adherence	amenable
aborigines	adiposo	amicable
abrogate	adjacent	anathema
absolutely	admirable	annex
absolve	Adonis	antarctic
absorb	adulatory	antipode
abstemious	adult	antipodes
abstract	adversary	apirary
absurd	adverse	apothecosis
abyssmal	advertisement	apparatus
academician	aerial	appendicitis
accent	aesthetic	applicable
accessory	affluent	appreciation
acclimate	agenda	apricot
accompanist	agrindizement	apropos
accumulative	agile	aquatic
accurate	ague	archangel
acerbate	albino	archipelago
acetylene	alias	aria
acoustics	allies	artifice
acquiesce	allpathy	artificer
acumen	alma mater	aspirant
adagio	altercation	assiduity
	alternate	associate

<sup>1</sup> Words selected from Brown, Hazel P. *Speckphone Spoken Word List* (New York: Language Institute, 1955).



asthma  
athletics  
atrophy  
attribute (n)  
attribute (v)  
attrition  
audacity  
august  
authoritatively  
aversion  
avoirduois  
azure

## B

bacillus  
bade  
badinage  
banal  
ballad  
ballade  
beatific  
beautiful  
beaux arts  
because  
beneficence  
benevolence  
benign  
bequeathed  
bestial  
bestiality  
bibliophile  
bijou  
bilingual  
bismuth  
bison  
bitumen  
blackguard  
blasphemy  
boatswain  
boulder  
bourgeois  
bovine

bravado  
breadth  
brillantine  
broach  
brochure  
brogans  
bronchial  
brooch  
brusque  
buccaneer  
buffet  
bulwark  
buncombe  
buoy  
buoyant  
bureaucracy  
burlesque  
bursar  
buxom

## C

cabal  
cabaret  
cadaver  
cache  
calibre  
caloric  
candidate  
canine  
canon  
caprice  
caricature  
carte blanche  
casualty  
cello  
centenary  
centimeter  
cerebral  
cerebrum  
chaise longue  
chagrin  
chameleon

champion  
chaos  
chaperon  
charade  
chargé d'affaires  
chary  
chasm  
chasten  
chastisement  
chauffeur  
chestnut  
chevalier  
chue  
chicanery  
chimera  
chimney  
chimpanzee  
chirography  
chiropodist  
chivalric  
chlorophyll  
chyme  
cincture  
cinema  
circuitous  
civilization  
clandestine  
clangor  
cleanly  
clientele  
clique  
coadjutor  
cognizance  
cognomen  
coiffure  
coliseum  
collegiate  
combatants  
commandant  
communicable  
communicative  
communiqué

comparable  
complacence  
comptroller  
concentrative  
concerto  
conch  
condolence  
confidant  
confiscate  
conjugal  
conjure  
connoisseur  
constable  
construe  
contemplative  
contemptuous  
contour  
contumacy  
contumely  
conversant  
coquetry  
corps  
corral  
corroborative  
cortege  
cosmetics  
costume  
couchant  
coupon  
courier  
credulity  
creek  
cuisine  
culinary  
cupel  
curator  
cynosure

## D

dahlia  
dais  
data

deaf  
debacle  
debauch  
debonair  
debouch  
debris  
debut  
debutante  
decade  
decadent  
decollate  
decolleté  
decorative  
decorous  
decorum  
decoy  
decrease  
decrepit  
defalcate  
defect  
deleterious  
delinquent  
deluxe  
demagogue  
demagogu  
demesne  
demise  
demur  
demure  
denizen  
denouement  
deprivation  
depths  
deputy  
derisive  
despicable  
designate  
despicable  
desultory  
detail  
deteriorate  
detonate

detour  
devotee  
diabetes  
diabetic  
diamond  
diapason  
dietary  
diaphragmatic  
diffuse (a)  
diffuse (v)  
digest (n)  
digest (v)  
dilettante  
diminution  
diocesan  
dirigible  
discern  
dishevel  
disputable  
disputant  
divers  
diverse  
docile  
doggerel  
dolorous  
domain  
dossier  
dour  
drama  
draught  
drought  
drowned  
dubious  
ducat  
dude  
duplex  
duplicate  
duplicit  
duress  
duty  
dynamic  
dynasty

dyspepsia

## E

economic

eczema

edible

education

effervesce

egregious

élan

eleemosynary

elephantine

elixir

elongation

embonpoint

emeritus

enervate

enigma

ennui

en route

ensemble

entente cordiale

entree

enumerate

envelop

envelope

environs

envoy

ephemeral

epaulet

epic

epitome

equable

equanimity

equilibrate

equipage

equitable

era

erasure

err

errant

errata

erratic

erred

erudite

esoteric

espionage

essay (n)

essay (v)

estimate (n)

estimate (v)

etiquette

euphemism

euphonic

evacuee

exchequer

excommunication

exculpate

excursion

execution

exemplary

exemplification

exhalation

exhort

exigency

exile

expedient

expenditure

expiation

explicable

explicatory

explicit

expropriate

exponent

expose

exposé

exquisite

extant

extempore

extol

extraordinary

extravaganza

extrinsic

exuberance

exude

eyre

## F

façade

facetious

facile

facsimile

fait accompli

familiarity

fascist

faucet

faux pas

ferrule

ferule

fetish

fiancé (m)

fiancée (f)

fiat

fiesta

filet mignon

filial

finale

finance

finesse

fins

fjord

flaccid

forbade

formidable

forsooth

fortuitous

fountain

foyer

fracas

fragment

fragrance

frequented

fricassée

fulsome

fungi

fungus

futile		
futurity		
	G	
gala		
gallant (a)		
gallant (n)		
gaol		
garage		
garrulity		
garrulous		
gaseous		
gasoline		
gelid		
genie		
genre		
genuine		
germane		
gerrymander		
geyser		
ghoul		
gibberish		
gibbet		
gigantean		
glacier		
globules		
glorious		
gondola		
gooseberry		
goulash		
government		
granary		
grandeur		
gratis		
gratuitous		
gravure		
grievous		
grimace		
grovel		
guarantee		
gubernatorial		
gyroscope		
	II	
	halfpence	
	handkerchief	
	hangar	
	harangue	
	harbinger	
	haunt	
	hearth	
	hegemony	
	hemious	
	heliotrope	
	herulean	
	heretic	
	heterogeneous	
	hiccup	
	hieroglyphics	
	homage	
	homeopathy	
	homogeneity	
	hoof	
	horizon	
	hors d'oeuvre	
	hostile	
	hour	
	hovel	
	hover	
	humor	
	hydrangea	
	hygiene	
	hymeneal	
	hypochondriacal	
	hypocrisy	
	hysteria	
	hysterical	
	I	
	idea	
	ideality	
	ideology	
	igneous	
	ignominious	
	ignominy	
	ignoramus	
	illuminate	
	illustrate	
	illustrative	
	imagery	
	imaginative	
	imbroglio	
	immersion	
	immobile	
	impetigo	
	impiety	
	impious	
	implacable	
	importunate	
	importune	
	impotent	
	impugn	
	inaugurate	
	inchoate	
	incognito	
	incomparable	
	incorporeal	
	indecorous	
	indecorum	
	indefatigable	
	indenture	
	indicative	
	indicatory	
	indict	
	indigenous	
	indigent	
	indisputable	
	indubitable	
	inebriate (n)	
	inebriate (v)	
	inbriety	
	inexorable	
	inexplicable	
	infamous	
	infantile	
	ingenuous	
	inherent	

misogyny  
mnemonic  
modern  
morale  
moron  
mouth

## N

naïve  
naiveté  
narrator  
nasturtium  
naturalization  
necessary  
necromancy  
negligee  
nemesis  
nepotism  
nicotine  
nihilism  
nitrogenous  
nomad  
nomenclature  
nonchalant  
nonpareil  
nucleus  
nugatory  
numismatics  
nuptial

## O

obdurate  
obligatory  
oblique  
obscenity  
obseques  
obsequy  
occult  
octave  
oleomargarine  
oligarchy  
ominous

omnipotent  
omnipresent  
onerous  
onomatopoeia  
opportunity  
optometrist  
oral  
orgy  
oriental  
oscillatory  
overt

## P

pachyderm  
palfrey  
palladium  
palliative  
panacea  
panegyric  
panoply  
panorama  
papier mache  
papyrus  
parabola  
paraffin  
parent  
paresis  
pariah  
parlev  
parliament  
partiality  
particular  
partisan  
pasteurize  
pathos  
patron  
pecan  
peculiarity  
pedantic  
pediatrician  
pediatrics  
penal

peremptory  
perfume  
persiflage  
perspiration  
pharmaceutic  
philatelist  
phonetician  
phonetist  
phthisis  
pianist  
pilose  
piquant  
placable  
plagiarism  
plague  
plebeian  
plebiscite  
plenary  
plethora  
poignancy  
poignant  
polyglot  
positively  
posse  
postprandial  
precocity  
preciosity  
precis  
predilection  
preface  
preferable  
prefix (n)  
prefix (v)  
prelate  
premiere  
premise  
presage (n)  
presage (v)  
presentation  
prestidigitator  
prestige  
presumptuous

pretense  
 pretext  
 prevalent  
 preventive  
 prima facie  
 primarily  
 pristine  
 privilege  
 probity  
 processes  
 prodigal  
 prodigy  
 promenade  
 promulgate  
 pronunciation  
 proscenium  
 protégé  
 provost  
 pseudonym  
 psychiatry  
 psychiatrist  
 psychosomatic  
 ptomaine  
 punctilious  
 pyramidal  
 pyrites

## Q

quadrangle  
 quadruped  
 quadruplet  
 qualm  
 quarantine  
 quasi  
 quay  
 query  
 querulous  
 questionnaire  
 quiescent  
 quietus  
 quinine  
 quintessence

qui vive

## R

raconteur  
 raillery  
 rapine  
 ratiocination  
 realization  
 receipt  
 recess  
 recitative  
 recluse  
 recognizable  
 recognizance  
 recondite  
 reconnaissance  
 reconnoitre  
 recourse  
 recreant  
 redress  
 referable  
 refund (n)  
 refund (v)  
 regime  
 regimen  
 remediable  
 remise  
 renaissance  
 rendezvous  
 reparable  
 repartee  
 repast  
 repertoire  
 repetitive  
 reptile  
 reputable  
 requiem  
 requisite  
 requital  
 research  
 residual  
 resonance

respiratory  
 respite  
 resume  
 reticent  
 reveille  
 revocable  
 ribald  
 robust  
 romance  
 roof  
 rout  
 route

## S

sacrilegious  
 sadism  
 saga  
 sagacious  
 saline  
 salmon  
 salutation  
 sanguine  
 satiate  
 sauté  
 sauterie  
 scenario  
 scenic  
 schedule  
 senile  
 silhouette  
 simultaneous  
 sinecure  
 slough (n)  
 slough (v)  
 sonorous  
 sovereign  
 spectator  
 squalor  
 stalactite  
 stalagmite  
 stalwart  
 status

stereopticon  
strategic  
suave  
subterfuge  
supercilious  
superfluous  
swarthy  
syllabic

## T

table d'hôte  
taciturn  
tarantula  
tarpaulin  
tedious  
telegraphy  
telephony  
temerity  
temperature  
tenet  
tepee  
tercentenary  
terpsichorean  
tête-à-tête  
textile  
theater  
thyme  
tiara  
tirade  
tomato  
topaz  
tortoise  
tragedian  
tragedienne  
transfer (n)  
transfer (v)  
transmigration  
traumatic  
traverse  
tremendous  
tremor  
tribunal

tribune  
tripod  
trough  
trousseau  
truculent  
truths  
tryst  
tube  
tumultuous  
turbine  
turgid  
tutelage  
typhoon  
tyrannical

## U

ubiquitous  
ukase  
ultimatum  
umlaut  
unanimity  
unctuous  
undulate  
undulatory  
unerring  
unguent  
urbane  
usage  
usurious  
usurp

## V

vaccine  
vacillate  
vacuity  
vacuum  
vagary  
valedictorian  
valet  
validity

vanquish  
variable  
vanegate  
vaudeville  
vaunt  
vegetable  
vehement  
venal  
venial  
venison  
version  
vestigial  
viand  
viceroy  
victuals  
visa  
vis à vis  
viscid  
viscount  
viscous  
vise  
vitiate  
viva voce  
vizier

## W

waffle  
warily  
wary  
weird  
whale  
wharf  
whelk  
whelp  
whet  
whether  
whiff  
whippoorwill  
whisky  
whither  
whittle  
whiz

whoop	X	Z
why	xylophone	zealot
width	xylophonist	zebra
wisteria		zero
with	Y	zinc
with	yacht	zircon
wont	yeomanry	zither
won't	yoke	zodiac
wrath	yolk	zodiacal
wound (n )	younger	zoology
wound (v )	youngest	zoological
wreath	youth	zwieback
wreath	youths	
wrestle	yucca	



# Index

## A

- Abstractions, 9
- Accent, foreign 414-417
- Adams, Henry, 203
- Adam's apple, 30
- Addison Joseph, *quoted*, 108, 131, 198, 242
- Adenoids, 29
  - cause of deafness, 23
- Æschylus, *quoted*, 263-264
- Æsop, phonetic transcriptions of fables, 209-216
- Affricates, 202-205
- Agamemnon, *The*, selection from, 263-264
- Ainsworth, Stanley, *quoted*, 435
- Akenside, Mark *quoted*, 125
- Alcott A B, *quoted*, 109, 116, 195
- Aldrich, Thomas Bailey, *quoted*, 278
- Allingham, William, *quoted*, 122
- Alliteration, 242
  - exercises for, 247-248
- Allusions, in oral reading, 240-241
- Alphabet, English, 75-76, 82 (*See also* Consonants, Diphthongs, Vowels)
  - International Phonetic (*See* International Phonetic Alphabet)
  - Roman (*See* Roman Alphabet)
- Alphabets, early, 80
- Alveolar sounds, 173-180
- Ambiguity, 8-9
- American speech, 103, 111, 124, 127
- Andrews, John Williams, *quoted*, 273-275
- Aphonia, hysterical, 440
- Apostrophe, 239
- Appreciation, engendered by teacher as speaker, 6

- Argument, public speaking, 325, 328
- Aristotle, *quoted*, 122, 203
- Arnold, Matthew, *quoted*, 126, 202, 239
- "Art in Your Life," television program, 383
- Art of Conference*, 352-354
- Articulation, 64-71, 155-157
  - bibliography, 71
- Articulatory disorders, 405-413
- Arytenoid cartilages, 30
- Aspiration, 155
- Assimilation, 96-97
- Assonance, 242
- Ataxia, 421
- Athetosis, 421
- Auble Paul W, *quoted*, 348-350
- Audience, 331 332
  - in group discussion, 346
- Audiometric tests 24
- Auslander, Joseph, *quoted*, 233, 239, 242, 249, 272-273
- Austen, Jane, *quoted*, 296-298

## B

- Baby talk, 405-406
- Backus, Ollie L, *quoted*, 398-399
- Bacon, Francis, *quoted*, 110, 174, 182
- Bargain, The*, 269-270
- Beaumont George *quoted*, 143
- Beddocks, Thomas L, *quoted*, 179
- Belief, engendered through speech, 325
- Betham-Edwards, Matilda, *quoted*, 118
- Biantrian, *quoted*, 277
- Bibliography, articulation, 71
  - dramatics, 308-322
  - English sounds, 99
  - group discussion, 356-359
  - oral interpretation, 254-257
  - phonetic alphabet, 88-91

Bibliography (*Cont*)

- psychogenic speech disorders, 442-445  
 public speaking, 337-339  
 radio and television, 388-391  
 role of speech in teaching, 15-17  
 speech and hearing organs, 41-42  
 speech mechanism, 62-63  
 storytelling, 25-27  
 Bilabial consonants (*See* Consonants)  
*Bleak House*, excerpt from, 294-296  
 Borrowing, semantic, 78  
*Bourgeois Gentilhomme*, excerpt, 264-266  
 "Boy and His Books, A," 224  
 Braces, for teeth, 425  
 Brain injury, 421  
 Breathing, 26, 47-49, 57  
   exercises for, 48-49  
   for oral reading, 231-233  
   for radio, 370  
 British pronunciation, 111  
 Broad transcription, 84  
 Bronchi, 31  
   chart, 37  
 Brooke Rupert, *quoted*, 270  
 Brown, Ivor, *quoted*, 3-4  
 Browne, Sir Thomas, *quoted*, 245  
 Browning Elizabeth Barrett, *quoted*, 272  
 Browning Robert, *quoted*, 68, 167, 188, 198  
 Bruning, Margaret, *phonetic transcription from*, 216-219  
 Buccal cavity (*See* Mouth)  
 Bullett, Gerald, 118  
 Burke, Edmund, *quoted*, 131  
 Burns Robert, *quoted*, 192  
 Business manager, *dramatics*, 304  
 Byrou, Lord, *quoted*, 145, 147, 151, 246, 247
- C
- Cabell, James Branch, *quoted*, 247  
 Cakrón Pedro, *quoted*, 119  
 Carlyle, Thomas, *quoted*, 104, 129, 138, 160, 196  
 Carroll, Lewis, *quoted*, 244  
 Cartilages of the Larynx, 30  
 Cast dramatic, 305-306  
 Cawein, Madison *quoted*, 236  
 Cerebral dominance, cause of stuttering, 433-434  
 Cerebral palsy, 421-423  
 Cervantes, Miguel, *quoted*, 124, 176, 182  
 Chairman, in group discussion, 348  
 Chart of consonants, 206  
   of speech mechanism, 33-40  
   of strong and weak forms, 94-96  
   of vowels, 133  
 Chaucer, language of, 78  
 Check list, for voice and speech, 13-14  
 Chesterfield, Lord, *quoted*, 128  
 Chesterton Gilbert Keith, *quoted*, 248  
*Chill of Eve*, 271-272  
 Choral speaking, 250-252  
 Cicero, *quoted*, 104, 163, 168, 184, 186, 194, 230, 245  
 Cleveland Grover, *quoted*, 245  
 Cobbett, William, *quoted*, 159  
 Cognates, 154  
 Coleridge, Samuel Taylor, *quoted*, 122, 174, 182, 241, 248  
 Collins William, *quoted*, 176, 241  
 Colton, C. C., *quoted*, 132, 190  
 Colum, Padraic, *quoted*, 278, 280, 281  
 Communication, 6  
 Comparison, 234  
 Concrete terms, 325  
 Confucius, *quoted*, 119, 128  
 Congreve, William, *quoted*, 238  
 Connotation, 7-9  
 Conrad, Joseph, *quoted*, 291-293  
 Conrad, Lawrence H., *quoted*, 324-325  
 Consonance, 242  
 Consonants, 154-207  
   *b*, 159-161  
   *f*, 202-204  
   *d*, 175-176  
   *j*, 166-167  
   *g*, 194-196  
   *h*, 200-202  
   *dz*, 201-205  
   *k*, 193-194  
   *l*, 178-180  
   *m*, 161-164  
   *n*, 176-178  
   *ŋ*, 196-199  
   *p*, 158-159  
   *r*, 188-191

Consonants (*Cont*):

- s*, 180-182, final *s*, practice words for, 411-412
    - initial *s*, practice words for, 408-411
    - medial *s* practice words for, 411
  - ʃ*, 185-186, practice words, 412
  - t*, 173-175
  - ð*, 171-172
  - θ*, 169-170
  - ɪ*, 167-169
  - w*, 164-165
  - j*, 191-193
  - z*, 182-185
    - practice words, 412
  - ʒ*, 186-188
    - practice words, 413
  - affricate, 157, 202-205
  - alveolar, 156, 173-180
  - bi-labial, 156
  - chart of, 206
  - fricative, 155
  - glottal, 157
  - gum (*See* Alveolar consonants)
  - labio-dental, 156
  - lateral, 155
  - lengthening of, 157
  - nasal, 155
  - palatal, 156, 191-193
  - partial unvoicing of, 157
  - problems in, 207
  - soft-palate, 156, 193-198
  - spelling of, 76
  - syllabic, 156
  - velar, 156, 193-198
  - voiced, 154-155
  - voiceless, 154-155
  - vowel like, 155-156
- Continuants, 155
- Contractions, 93-94
- Contrast 234
- Cooperation, in school dramatics, 302-303
- Coriolanus*, excerpt with speech teacher, 261
- Corneille, Pierre, *quoted*, 104
- Costumes, dramatic, 307
- Cotton, Charles, *quoted*, 239
- Cowley, Abraham, *quoted*, 149
- Crabbe, George, *quoted*, 170
- Craik, Dinah, *quoted*, 70
- Cranch, Christopher Pearse, *quoted*, 104

- Crapsey, Adelaide, *quoted*, 276
- Creighton, Mandell, *quoted*, 123
- Cricoid cartilage, 30
- Cup of Sky, A*, excerpt, 282-283
- Curly-tongued vowel, 188
- Curtiss, Philip, *quoted*, 289-290

## D

- Daniel, Samuel, *quoted*, 146
- Darwin, Erasmus, *quoted*, 250
- Davidson, John, *quoted*, 236
- Dead, The*, 270
- Deafness, 23-24
- Deduction, in argument, 328
- Defects in speech, 395-445 (*See also* Speech disorders)
- Degeneration, semantic, 7
- De la Mare, Walter, *quoted*, 241, 249
- Delayed speech, functional, 402-405
  - organic, 420-422
  - psychogenic, 431-432
- Deliverv, public speaking, 330-331, 335
- Denasalization, 429-430
- Denman, Lord Thomas, *quoted*, 149
- Denotation, 7
- Dentalization, 173, 414
- Dental sounds, 156
- Diacritical markings, 79-80, 129
- Dialects in school dramatics, 304
  - regional, 417-418
- Diaphragm, 32, 47-48
- Dickens, Charles, *quoted*, 294-296
- Dickinson, Emily, *quoted*, 234, 248, 275-276
- Dictionary, 8, 79-80, 129
- Diphthongs, 135-153
  - ei, 137-139
  - au, 139-140
  - oi, 140-142
  - ou, 142-143
  - oo, 143-145
  - io, 145-146
  - ea, 146-148
  - uo, 148-149
  - oa, 149-151
  - lengthening of, 136-137
  - problems in, 153
- Director, 304
- Dirge* (Shelley), 275
- Dirge* (Crapsey), 276
- Discussion (*See* Group discussion)

- Diseases, infectious, as cause of deafness, 23
- Disraeli, Benjamin *quoted* 245
- Drake, Joseph Rodman, *quoted*, 59
- Dramatics, 299-322  
*bibliography in*, 303-322  
 cast selection 305-306  
 co-operation in school, 302 303  
 costumes, 307  
 play selection, 301-302  
 plays lists of, 312 322  
*problems in*, 303  
 production staff, 304-305  
 prompt book 307  
 rehearsals, 306-307  
 school committee, 305  
 teacher as producer, 302 303  
 technical production, 302 303  
 text, 306
- Dramatic selections, 253-269
- Dress rehearsal 307
- Drugs, as cause of deafness 23-24
- Dryden, John, *quoted*, 69, 112, 116, 170, 187, 242
- Duelo, Estelle, 270-271
- Dutch, influence on English, 78-79
- Dyer, John, *quoted*, 140
- E**
- Ear, anatomy of, 21-23
- Last Midland dialect, 78
- Education, *For*, 280-281
- Edgeworth, Maria, *quoted*, 165
- Elevation semantic, 7
- Ellis, Havelock, *quoted*, 180
- Emerson, Ralph Waldo, *quoted*, 68, 165, 170, 182, 184, 196, 245
- Emotion, 431, 432  
 connection with pitch, 51  
 importance in public speaking, 326-328
- Emotional drives, 327
- Emphasis, in oral reading, 233, 235 (*See also* Stress)
- Endentation, 424
- Energy (*See* Volume)
- English, early, 76-78  
 historical development of, 76-79  
 written, 82  
 spoken, 82

- English sounds *bibliography*, 99  
*problems*, 99 (*See also* Sounds)
- Entertainment speech for, 323-329
- Epictetus *quoted* 230
- Epiglottis, 23
- Essay selections, 288-289
- Exhalation (*See* Breathing)
- Extemporaneous speaking 330-331

**F**

- "Face the Facts," television program, 382
- False vocal cords, 31
- Fatigue, 423, 432
- Figurative language, 235-243  
 exercises in, 246-248
- Fine Art of Living, The* excerpts, 286-288
- Flexibility, of lips 65-66  
 of tongue 66-69
- Flexner, Abraham, *quoted* 118
- Fletcher John *quoted*, 129, 143
- Fletcher, John Gould, *quoted*, 231, 233 247, 269
- Flower, Robin *quoted*, 237, 243 248
- Foreign accent, 414-417
- Forum, 342, 350-352
- Foss S W *quoted*, 162
- Foulke, William D., *quoted* 122
- Fountain of Youth, The*, excerpt, 280-281
- Franklin Benjamin, *quoted*, 288-289
- Freeman, John *quoted*, 68
- French, influence on English sounds, 415
- Frenum, 425
- Fricatives, 155
- Fuller, Thomas, *quoted*, 203

**G**

- Garth, Samuel, *quoted*, 148
- Gay, John, *quoted* 141, 142
- Generalization, semantic, 6-7
- German, influence on English sounds*, 416
- Gestures, 371
- Gilbert, W S., *quoted*, 186
- Glide, 155
- Glottal sounds, 200-202
- Glottal stop 200, *note*

- Glottis, 30  
 Goethe, Johann Wolfgang von, *quoted*, 202  
 Goldberg, Isaac, *quoted*, 286-288  
 Goldsmith, Oliver, *quoted*, 109, 162  
 Goodale, Dora Read, *quoted*, 147  
 Grandgent, Charles, 44, 405  
 Gray, Thomas, *quoted*, 53, 161, 205, 229, 248, 249  
 Group discussion, 340-359  
   audience, 346  
   *bibliography*, 356-359  
   leader, 344-345, 348  
   material, 352-355  
   members, 345-346  
   objectives, 342-343  
   *problems*, 355-356  
   socialized recitation, 346-347  
 Gum ridge sounds (*See* Alveolar sounds)

## H

- Hamlet*, excerpts, 261-263  
 Hawthorne, Nathaniel *quoted*, 159  
 Hazlitt, William, *quoted*, 122, 139, 245  
 Health, importance of, to voice, 43  
 Hearing, 21-24  
   impaired, in classroom, 24  
   loss of, 23-24  
   organ of, 21-22  
     *bibliography*, 41-42  
     *problems*, 40  
 Hempel, George, *quoted*, 77  
 Herbert George, *quoted*, 143  
 Herodotus, *quoted*, 172  
 Herrick, Robert, *quoted*, 239  
 Herrlossohn, K., *quoted*, 234  
 Hesiod *quoted*, 198  
 High school dramatics, 301-308  
   plays for, 314-319  
*Hill of Dreams, The*, 286  
 Hoarse voice, 427-428, 439-440  
 Holmes, Oliver Wendell, *quoted*, 165  
 Hone, William, *quoted*, 145  
 Homer, *quoted*, 110  
*Honorable Charley, The*, excerpt, 289-290  
 Hood, Thomas, *quoted*, 187  
 Hook, Theodore, *quoted*, 240  
 Horace, *quoted*, 159, 184  
 Hugo, Victor, *quoted*, 230  
 Humor, 325, 329

- Hunt, Leigh, *quoted*, 58  
 Hyoid bone, 28-29  
 Hyperbole 238-239  
 Hysterical aphonia, 440

## I

- Ibsen, Henrik, *quoted*, 146  
 Imagery, in oral reading, 235, 241  
 Imitation, as learning device, 4-5  
 Impressiveness, in public speaking, 330  
 Impromptu speaking, 331  
 Induction, in argument, 328  
 Information, conveying through speech, 324-325  
   general sources of, 355  
 Inhalation (*See* Breathing)  
 International Phonetic Alphabet, 82, 83-91  
   *bibliography*, 88-91  
   chart of, 86  
   modifiers in, 85, 87  
   *problems*, 88  
   transcribed selections, 208-220  
 Intonation, 97-99  
   exercises, 98  
 Inversion, 127  
 Iowa, State University of, television program, 381  
 Iowa State College, television program, 381  
 Irving, Washington, *quoted*, 167  
 Italian, influence on English sounds, 415

## J

- James, William, 328  
 Jaw, relaxing the, 64-65  
 Jefferson, Thomas, *quoted*, 178  
 Johns, Orrick, *quoted*, 279  
 Johnson, Harriet, *quoted*, 299  
 Johnson, Lionel, *quoted*, 240  
 Johnson, Samuel, *quoted*, 106, 143, 159, 162, 230, 245  
 Jones's Dictionary, 111  
 Jonson Ben, *quoted*, 119, 172  
 Juvenal, *quoted*, 132, 205

## K

- Keats, John, *quoted*, 131, 186, 190  
 Key-phrase outline, 334

- Khayyám, Omar, *quoted*, 246  
*King John*, excerpt, 260-261  
 Klinghardt, Hermann, *quoted*, 97  
 Konigsberg, Evelyn, *quoted*, 341-342

## L

- Labial sounds, 156, 158-159  
 Labio-dental consonants, 156  
 La Fontaine, Jean, *quoted*, 138  
 Langdon, Davies John, *quoted*, 235  
*Language, scientific study of*, 73-200  
   ways of learning, 75-76  
 La Rochefoucauld, Duc de, *quoted*, 110,  
   130, 150, 176  
 Larynx, 25, 29-30  
   chart, 36  
 Lateral emission, 407  
 Laterals, 155  
 Leader, of discussion group, 344-345,  
   348  
 Learning a spoken language, 75-76  
 Lee-Hamilton, Eugene, *quoted*, 113  
 Left-handedness, relation to stuttering,  
   433-434  
 Length, of consonants, 157  
   of vowels, 101-102  
 Letters, English, 75-76, 82  
*Letter to Emily Dickinson*, excerpt, 272-  
   273  
 Lincoln, Abraham, *quoted*, 110  
 Lingual protrusion, 407  
 Lip reading, 24  
 Lip rounding, 127  
 Lips, 27  
   flexibility of, 65-66  
 Lip sounds, 156, 158-159  
 Lip-teeth sounds, 166-169  
 Lip-ping, 406-413  
   corrective procedures, 407-413  
   neurotic, 439  
   organic, 423-426  
 Literature, used in dramatics, 300-301  
*Literature as Revelation*, 284-285  
 "Living Blackboard, The," television  
   program, 321  
 Longfellow, Henry Wadsworth, *quoted*,  
   119, 190, 194, 248  
 Loss of voice, 440  
 Lowell, James Russell, *quoted*, 149  
 Lungs, 32  
   chart, 38

## M

- Macaulay, Thomas Babington, *quoted*,  
   172, 190  
 MacFall, Haldane, *quoted*, 231  
 Machen, Arthur, *quoted*, 233, 237, 286  
 McMaster, Guy Humphries, *quoted*, 70  
 Malocclusion, 423-425  
 Mann, Horace, *quoted*, 178  
 Mansfield, Katherine, *quoted*, 234  
 Martial, *quoted*, 140  
 Marvel, Andrew, *quoted*, 138  
 Mechanism, speech, 19-63  
 Melville, Herman, *quoted*, 163, 293-294  
*Memories and Portraits X*, excerpt,  
   285-286  
 Memorizing a speech, 330  
*Memory*, 278  
 Mental habits, importance to voice,  
   43-44  
*Merchant of Venice, The*, excerpt, 258  
 Mercian dialect, 77-78  
 Meredith, George, *quoted*, 129  
 Merivale, Herman Charles, *quoted*, 70  
 Metabolism, effect on rate of speech, 56  
 Metaphor, 237  
 Metonymy, 237-238  
 Mew, Charlotte, *quoted*, 237  
 Michelangelo, *quoted*, 204  
 Middle English, 188  
 Mill, John Stuart, *quoted*, 104  
 Milla, Edna St Vincent, *quoted*, 242,  
   248, 277-278  
 Miller, Joaquin, *quoted*, 242  
 Milton, John, *quoted*, 61, 65, 68, 69,  
   116, 138, 146-160  
*Mirror of the Sea, The*, excerpt, 291-  
   293  
*Moby Dick*, excerpt, 293-294  
 Modifiers, in phonetic alphabet, 85, 87  
 Mohrre, *quoted*, 264-266  
*Monologue*, 276  
 Montaigne, Michel de, *quoted*, 108  
 Mood, 243  
*Moon's Orchestra, The*, 269  
*More, Hazzah*, *quoted*, 178  
 More, Paul Elmer, translator, 277  
 Morris, William, *quoted*, 240  
 Mouth, 27  
   chart, 36  
 Murray, Elwood, *quoted*, 323  
 Murray, Gilbert, *quoted*, 284-285

Murrow, Edward R., *quoted*, 373-371  
 Myson, *quoted*, 125

## A

Nail-biting, 121  
 Narrative selections, 289-298  
 Narrowing of word meaning, 7  
 Narrow transcription, 81-87, 155  
 Nasal emission, 407  
 Nasality, 423-429  
 Nasals, 155  
 New England speech, 121  
 New Jersey State Teacher's College,  
   educational television, 383-385  
 New Testament, 203  
 New York City, educational radio pro-  
   grams, 376-378  
   educational television programs, 381-  
   383  
 New York speech, 121  
 Nodules, 4  
 Norman Conquest, 76-78  
 Nose, 26-27  
   chart, 35

## O

Ode (O Shaughnessy), 279-280  
 Off glide, 103  
 O Nations', 270-271  
 Onomatopoeia, 211  
   exercises for, 247-248  
 Open-mouth bite, 423-424  
 Oral interpretation, 223-257  
   problems, 254  
   teacher, 223-224  
 Oral reading, 224-244  
   material for, 225-228  
   preparing passage for, 232-233  
   tools of, 243-250  
 Organization, in informative speech  
   325  
 Organized play, 299-301  
 Orthography, 79  
 O Shaughnessy, Arthur, *quoted*, 279-  
   280  
 Others, 278  
 Outline, of a speech, 333-334  
 Overshot jaw, 423  
 Overstreet, Harry, 8-9, 347  
 Ovid, *quoted*, 167, 241

O World, Thou Chooseth Not the Better  
 Part, 276-277

## P

Palatal sounds, 156, 191-193  
 Paley, William, *quoted*, 192  
 Palate, 27-28  
   cleft, 426-427  
   exercises for, 69-70  
   hard, 27, 103  
   soft, 28, 426, 428  
 Panel discussion, 342, 347-350  
   sample 348-350  
 Parker, Theodore, *quoted*, 110  
 Pathology of speech, 395-415  
 Pauses, in oral reading, 229-233  
 Peattie, Donald Culross, *quoted*, 282  
   283  
 Percival, J. G., *quoted*, 111  
 Persius, *quoted*, 145  
 Personality of teacher, influence on  
   speech, 5-6  
 Personification, 239  
 Persuasion, 325-328  
*Petition to Those Who Have the Super-  
 intendency of Education*, 1, 288-  
 289  
 Pharynx, 29  
 Phillips, Arthur, *quoted*, 328-329  
 Phillips, Wendell, 61  
 Phoenician alphabet, 80  
 Phonation organs of, chart, 31  
 Phonetic alphabet (See International  
   Phonetic Alphabet)  
 Phonetic approach to language, 75-91  
 Phonetic readers, 91  
 Phonetics, in English, 75-76, 83 (See  
   also Consonants Diphthongs,  
   Transcription Vowels)  
 Phrasing exercises for, 244-245  
   in oral reading, 228-235  
 Piatt, Donn, *quoted*, 202  
 Pitch, 51-53  
   best level of, 52  
   exercises for, 52-53  
   in oral reading, 243-244  
   on radio, 371  
 Pitt, William, *quoted*, 143  
 Plautus, *quoted*, 205  
 Play, selection of, for production, 301-  
   302

- Plays, for elementary schools, 312-313  
     for high schools, 316-319  
     for junior high schools, 314-316  
     for schools of education, 319-323  
 Pliny the Younger, *quoted*, 198  
 Plutarch, *quoted*, 124  
 Poetry choral reading of, 250-252  
     selections of, 253-255  
*Poetry and Prose*, excerpt, 287-288  
 Pollok, Robert, *quoted*, 239  
 Pope, Alexander, *quoted*, 106, 190, 195,  
     230  
 Post-dental sounds (*See* Alveolar  
     sounds)  
 Posture, for voice production, 45-46  
 Practice selections, 258-294  
 Practicing a speech, 335  
*Prelude to "Icarus,"* excerpt, 273-275  
 Prentice, George D., *quoted*, 116  
*Pride and Prejudice*, excerpt, 296-298  
 Printing, effect on English language,  
     78-79  
 Problems, consonants, 207  
     diphthongs, 153  
     dramatics, 308  
     English sounds, 99  
     functional speech disorders, 419  
     group discussion, 355-366  
     oral interpretation, 254  
     organic speech disorders, 430  
     phonetic alphabet, 88  
     psychogenic speech disorders, 441-  
     442  
     public speaking, 335-336  
     radio and television, 357  
     role of speech in teaching, 12, 15  
     speech and hearing organs, 40  
     speech pathology, 401  
     vowels, 134  
 Proctor, Bryan Waller, *quoted*, 150  
 Production, of play, 302-303  
 Production staff, dramatics, 304-305  
 Prompt-book, 307  
 Pronunciation, strong and weak forms,  
     92-96  
     word list, 449-458  
 Propertius, *quoted*, 162  
 Property man, 304  
 Public speaking, 323-339  
     audience, 331-332  
     belief, 325  
     *bibliography*, 337-339  
     Public speaking (*Cont.*,  
     classification, 324  
     delivery, 330-331, 335  
     entertainment, 328-329  
     impressiveness, 330  
     information, 324-325  
     outline, 333-334  
     persuasion, 325-328  
     practicing, 335  
     preparing material, 333  
     problems, 335-336  
     purpose, 323  
     selecting the subject, 332  
  
     Q  
  
 Quality, of voice, 59-60  
  
     R  
  
 Radio, 360-391  
     *bibliography*, 388-391  
     Brooklyn Technical High School, 367  
     dramatic director, 371  
     educational, in New York City, 376-  
     378  
     educational value of, 360-378  
     high school courses, 367  
     for home instruction, 378  
     in school listening, 361-365  
     in-school program production, 365-  
     370  
     intra-mural broadcasting, 369  
     listening conditions, 364-365  
     organizing school producing unit,  
     367-369  
     post listening discussion, 363-364  
     pre-listening discussion, 361-363  
     preparation of material for, 373-374  
     problems, 387  
     Schenectady television workshop,  
     367  
     selection of equipment, 370  
     speech for, distinguished from speech  
     for television, 386  
     subjects taught on, 375-376  
     suitable educational program source,  
     360-361  
     supplementary tool in education,  
     375-378  
     voice and speech for, 370-372  
 Range of voice, 253



- Rate, 56-59  
     exercises for, 57-59  
 Ray, John, 141, *quoted*, 178  
 Readers (*See* Phonetic readers)  
 Reading, on radio, 372  
     a speech, 330  
 Recitation, socialized, 346-347 (*See also*  
     Oral reading)  
 Regional dialects, 417-418  
 Rehearsals, 306-307  
 Relaxation, exercises for, 46-47  
     of the jaw, 64-65  
     in voice production, 44-45  
 Resonance, 59-60  
 Respiration, 26  
     chart, 33 39-40  
 Respiratory system, chart, 30-32 34  
 Reynolds, Sir Joshua *quoted* 106  
 Rima glottidis 30  
 Roman Alphabet (Old), 80, 107  
 Roman Alphabet (Improved), 82  
 Romance languages effect on English  
     sounds, 105  
 Rossetti, Dante Gabriel, *quoted*, 246  
 Round table, 342  
 Rousseau, Jean-Jacques, *quoted*, 125,  
     151  
 Rufus, Quintus, Curtius, *quoted*, 163  
 Ruskin, John, *quoted*, 125 162  
  
     *S*  
 St. John, Gospel of, 69  
 Simpson, George, *quoted*, 224  
 Sandburg, Carl, *quoted*, 276  
 Sanderson, Virginia *quoted*, 250-252  
 Santayana, George, *quoted*, 276-277  
 Schiller, Johann von, *quoted* 140 245  
*School for Scandal, The*, excerpt, 267-  
     269  
 Schwa, 129  
 Script holder, 305  
 Selections for practice reading, 258-298  
 Semantics, 6-8  
 Semi vocals, 156  
 Seneca, *quoted*, 160, 169, 172, 174, 194,  
     196, 244  
 Senses, appeal to, 235  
 Shakespeare, William, *quoted*, 53, 55,  
     50, 58 62, 67, 68, 69, 112, 123,  
     132, 143 145, 149, 151, 160, 163,  
     164, 172, 176 178, 180, 186, 192,  
     191, 203, 240, 258-263  
 Shakespeare, William (*Cont*):  
     phonetic transcription, 220  
 Shelley, Percy Bysshe, *quoted*, 68, 124,  
     130, 145 147, 167, 184, 240, 246,  
     249, 275  
 Sheridan, Richard Brinsley, *quoted*,  
     205, 267-269  
*Sheriff's Dilemma, The*, phonetic tran-  
     scription 87  
 Sherman Frank Dempster, *quoted* 238  
 Sidney, Sir Philip, *quoted*, 269-270  
*Silver Cord, The*, 8  
 Simile, 236-237  
 Singer's nodes, 4  
 Sinuses 27  
 Skinner, Otis, *quoted*, 4-5  
 Slavonic languages, effect on English  
     sounds, 416-417  
 Smith, Sydney, *quoted* 202  
 Socialized recitation, 346-347  
 Socrates *quoted* 109, 165, 182  
 Soft-palate sounds, 156, 193-198  
*Sonnets from the Portuguese VIII*, 272  
 Sound, used to convey meaning 241-  
     243  
 Sounds, affricate, 157  
     alveolar 156  
     dental 156  
     English 75-76 82, 92-99, 156-157  
     glottal 157  
     gum 156  
     length of, exercises for, 248-250  
     long, 242  
     palatal 156 191-193  
     soft-palate, 156 193-198  
     tongue teeth, 156  
     velar, 156 193-198  
     (*See also* Consonants, Diphthongs,  
     Vowels)  
 Sound substitutions foreign accent,  
     415-417  
     baby talk, 405  
 Southey, Robert, *quoted* 70, 250  
 Spanish, influence on English sounds  
     416  
 Spasticity, 421  
 Speaking (*See* Public speaking)  
 Specialization, semantic, 7  
     check list, 13-14  
 Speech, defects of (*See* Speech disor-  
     ders) in dramatics, 303-304  
     extemporaneous, 330-331

Speech, defects of (*Cont.*).

- impromptu, 331
- mechanism of, 19-63
- memorized, 330
- organs of, 25-42
- on radio, 370-372
- read, 330
- role in teaching, 3-17
  - bibliography*, 15-17
  - problems*, 12, 15
  - of the teacher, 10-15
- Speech arts, 221-298
- Speech defects (*See* Speech disorders)
- Speech disorders, 395-445
  - articulatory, 405-413
  - causes, 397-398
  - cooperation with speech teacher, 400
  - corrective procedure, 400-401
  - diagnosis, 397-399
  - effect of ridicule, 399
  - functional, 402-419
    - problems*, 419
  - influence on children, 395-401
  - organic, 420-431
    - causes, 421
    - problems*, 430
  - parental attitude, 397
  - prevalence of, 395
  - problems*, 401
  - psychogenic, 431-445
    - bibliography*, 442-445
    - general suggestions for teachers, 440-441
    - problems*, 441-442
  - responsibility of the school, 396-401
  - task of teacher, 397-401
- Speech pathology, 395-445 (*See also* Speech disorders)
- Speech mechanism, 19-71
  - bibliography*, 62-63
  - chart, 33-40
- Speech organs, 21-42
  - bibliography*, 41-42
  - chart, 33-40
  - problems*, 40
- Speech writing, for radio, 373
- Spelling, 79
- Spencer, Herbert, *quoted*, 174
- Speyer, Leonora, *quoted*, 234
- Spinoza, Baruch, *quoted*, 184
- Stael, Mme de, *quoted*, 106
- Stage manager, 304

- Stammering (*See* Stuttering)
- Stereotyped words, 8-10
- Stevens, James, *quoted*, 271-272
- Stevenson, Robert Louis, *quoted*, 167, 237, 285-286
  - transcribed phonetically, 209
- Stop-plosives, 155
- Storytelling, 252-254
  - bibliography*, 257
- Stress, 92-96
  - exercises for, 244-245
  - in oral reading, 232
- Strong forms, 92, 94-96
  - chart, 94-96
- Stutterers, primary, 435
- secondary, 435
- Stuttering, 432-439
  - causes, 432-435
  - problem of teacher, 436-439
  - result of early childhood speech, 435
- Subject selection of, for public speaking, 332
- Super-dental sounds (*See* Alveolar sounds)
- Swinburne, Algernon Charles, *quoted*, 187
- Sweet, Henry, *quoted*, 154
- Swift, Jonathan, *quoted*, 140
- Syllabic consonants (*See* Consonants)
- Symposium, 342, 352
- Synecdoche, 238
- Syracuse University, television program, 381

## T

- Tacitus, *quoted*, 69
- Taming of the Shrew*, *The*, excerpt, 259
- Taylor, Jeremy, *quoted*, 159
- Taylor, Viola, *quoted*, 247
- Teacher, in group discussion, 340-342
  - preparation of class, 351-352
  - of material, 352-355
  - personality as influence on students' speech, 5-6
  - as play producer, 302-303
  - as public speaker, 323
  - speech of, 10-15
  - speech defects, 397-401
  - as speech teacher, 11
  - as stimulator, 6

- Teaching, a fine art, 10-11  
 Teasdale, Sara, *quoted*, 238  
 Television, 378-391  
   *• bibliography*, 388-391  
   in education, 379-385  
   *• evaluated*, 384-385  
     projects, 380-385  
     *problems in*, 387  
     speech for, 385  
     subjects in, 380  
     speech for, distinguished from that  
       for radio, 376  
 Tennyson, Alfred Lord, *quoted*, 52, 53,  
   55, 132, 141, 169, 170, 238,  
   239, 247  
 Tension, 50, 59, 432  
   exercises for, 46-47  
   in voice production, 45  
 Terence, *quoted*, 112  
 Text, dramatic, 306  
 Thomas, Edward, *quoted*, 250  
 Thomas à Becket, *quoted*, 186  
 Thomson, James, *quoted*, 179  
 Thorax, 32  
 Thoreau, Henry David, *quoted*, 165  
 Thumb-sucking, 424  
 Tibullus, *quoted*, 176  
 Tilly, William, *quoted*, 82-83  
 Timbre (*See* Quality)  
 Timrod, Henry, *quoted*, 111  
 Time, in radio and television speaking,  
   386  
*Time*, 277  
 Tone, 60-62  
   supporting the, 49-50  
   exercises for, 50-51  
   variety in, exercises for, 60-62  
 Tongue, 28, 103, 104, 107  
   chart, 36  
   flexibility of, 66-69  
 Tongue-gum sounds (*See* Alveolar  
   sounds)  
 Tongue-teeth sounds, 169-172  
 Tongue-tie, 425-426  
 Tonsils, 28  
   chart, 36  
   enlarged, cause of deafness, 23  
 Trachea, 31  
   chart, 37  
 Transcription, phonetic, 83-91  
   selections in, 208-220  
 Transfer, semantic, 7  
*Travel*, 277-278  
*Twelfth Night*, excerpt, 259-260
- U
- Undershot jaw, 423
- V
- Velar sounds, 156, 193-198  
 Ventricular-band speech, 31  
 Vibrations, in hearing, 23  
   vocal cords, 154  
 Villon, François, 192  
 Visual aids, 325  
 Vocal cords, 25, 30  
   false, 31  
 Voice, 43-63  
   characteristics of, 51-60  
   check list for, 13-14  
   hoarse, 427-428  
   importance of mental and physical  
     health to, 43-44  
   loss of, 440  
   misuse of, 413-414  
   on radio, 370-372  
   range of, 253  
   training of, 43-63  
 Voiced consonants, 154-15.  
 Voiceless consonants, 154-1  
 Voice murmur, 129  
 Volume, 54-56  
   exercises for, 54-56  
 Vowel, indefinite, 129  
   indeterminate, 129  
   neutral, 129  
   obscure, 129  
 Vowel-like consonants, 164  
 Vowels, analysis of, 100-134  
   back, 100, 115-127  
     u, 115-116  
     U, 118-120  
       diphthongs ending in, 142-  
       145  
     ju, 116-118  
     o, 120  
     ö, 120-122  
     v, 122-124  
     y, 124-127  
       chart, 133  
       classification, 101  
       front, 100, 103-114

Vowels (*Cont*)back (*Cont*):

i, 106-107

ɪ, 104-107

diphthongs ending in, 137-142

e, 107-109

ɛ, 109

æ, 109-111

ɑ, 111-113

half-high, 100, 120

half low, 100, 131

high, 100, 118

length of, 101-102

long, 101

low, 100

mid, 100, 127-134

ɔ, 127-129

ɑ, 106-107, 129-131

diphthongs ending in, 145-151

ɪ, 131-132

*problems*, 134

short, 102

spelling of 76

## W

Wagner, Richard, *quoted*, 118Walker, Edmund, *quoted*, 231Walker, Frank, *quoted*, 352-354Walton, Teak, *quoted*, 198

Wardrobe custodian, 304

Watson, William, *quoted*, 111

Weak forms, 92-96

chart, 94-96

Webster, Daniel, *quoted*, 58, 110Wei-s, Johann, *quoted*, 202West, Robert, *quoted*, 323

Western Reserve University, tele-

program, 381

West Saxon dialect, 76-78

"What's the Big Idea?" education, televi-

sion program, 382

Whipple, E. P., *quoted*, 173

White House Conference on Child

Health and Protection, 395

Whittier, John Greenleaf, *quoted*, 168,

237

Why Do People Read?, 286-287

Wickert, Frederick, *quoted*, 326-327

Wild Plum, 279

Word list, pronunciation, 449-458

Words, meanings of, 6-9

borrowing of, 78

Wordsworth, William, *quoted*, 106, 116,

146, 216

Wylie, Elmer, *quoted*, 246, 247

## Y

Yeats, William Butler, *quoted*, 233Young, Edward, *quoted*, 188, 193